AESTHETIC RAPTURE

VOL. II-NOTES

J. L. MASSON
M. V. PATWARDHAN

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THE RASĀDHYĀYA OF THE NĀṬYAŚĀSTRA

In Two Volumes

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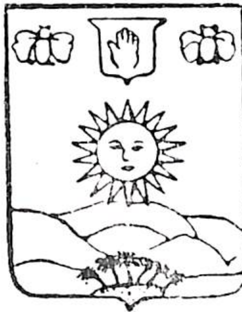
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First Edition: 1000 copies, August 1970

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Price Rs. 15/-

Price abroad: $ 5.

For both vols.

Not to be sold separately

Printed by Shri M. S. Latkar at Shrisaraswati Mudranalaya, Plot No. 76, 'E' Block, Bhosari, Poona 26 and published by Dr. S. M. Katre for the Deccan College Postgraduate and Research Institute, Poona 6.

I—THE NĀṬYAŚĀSTRA

1 Chs. VI and VII were first edited by P. Regnaud as an appendix to his "*La Rhétorique Sanskrite*", Paris, 1884. An edition was published in the KM series in 1894, followed by a critical edition of the first fourteen chs. by J. Grosset (a student of Regnaud) from Paris in 1898. In 1929 a complete edition was published in the Chowkhamba Skt. Series. The text we have used is the four-volume edition containing the *Abhinava-bhāratī* published at the Oriental Institute, Baroda: Vol. I, chs. 1-7, edited by M. Ramakrishna Kavi, second edition revised by K. S. Ramaswami Shastri, G.O.S., XXXVI, 1956; Vol. II, chs. 8-18, 1934; Vol. III, chs. 19-27, 1954; Vol. IV, chs. 28-37, 1964. The most recent edition is by M. Ghosh, in two vols., Manisha Granthalaya, Calcutta, 1967.

2 M. Ghosh, chs. 1-26, Bibiliotheca Indica, Calcutta, 1959, second edition Manisha Granthalaya, Calcutta, 1967. Vol. II, Bib. Indica., the Asiatic Society, Calcutta, 1961.

3 M. Ghosh, (following Regnaud and Kane) originally inclined towards a later date, 100 B.C.—200 A.D., but in his most recent statement (ed. of the text, 1967) he writes (p. 79): "Hence it may be permissible to assume a very high antiquity for the NŚ. and to push it even as far back as 500 B.C." Kane (HSP., p. 47) still holds (1961) that the work cannot be later than 300 A.D., though he admits that the work might not have reached us without later interpolations. In reading through the text of the *NŚ* one fact inclined us to date the work earlier than the *Rāmāyaṇa* (ca. 200 A.D.): if one compares the style of the two works, one is immediately struck by how much more intelligible the *Rāmayaṇa* is. But of course much of this difference is due to the fact that the *NŚ* is a technical work and the Rām. is poetry (though Daṇḍin presents very few difficulties). And in general we have come to regard making judgements on the basis of style as exceedingly difficult. Suppose one were to find Jagannātha's *Bhāminīvilāsa*, would it not appear to be a very early text, if one were to judge it by its simplicity? Would not the *Gaṇḍavyūha* appear to be a late text, imitative of Bāṇabhaṭṭa (whereas in fact it is centuries older)? Thus the relatively simple verses of *adhyāya* XV cannot serve as an indication of the date of the *NŚ*. The question does not seem near any probable solution.

4 To the later tradition, Bharata is the *muni*, the sage. No later writer had not read the *NŚ*. As Regnaud says (p. 365, op. cit.): "La base de toute la littérature relative à la rhétorique sanskrite consiste dans le *Bhāratīyanāṭyaśāstra*." When we speak of the "earliest" edition of this text, we must realise that we are speaking exclusively in Western terms. The work was known right through the latest period of Skt. literature and must have always been available in the great centres of learning throughout India. It is a pity that this essential text has come to be more rarely read in Universities and traditional Skt. schools. There

is a widespread and much to be regretted tendency to ignore the *ākaragranthas* in favour of the later "textbooks" (e.g. the *Sāhityadarpaṇa*) which almost never contain anything original. Even old style Pandits are more familiar with the *Kāvyaprakāśa* than they are with the infinitely more valuable *Dhvanyāloka*. It is true that the *Daśarūpaka* is convenient, but it can in no way replace reading the *Nāṭyaśāstra*.

[5] More than 5,000 verses. When one considers the diversity of topics treated (architecture, musicology, metrics, grammar, dance, facial gestures, mythology, poetics, etc.), one is lost in admiration for the breadth of Bharata's learning.

[6] Earlier chapters lead up to the *rasādhyāya* and later chapters take it into account in a way that shows its importance for Bharata's system. At XX. 72 (Vol. III p. 105) the *Vṛttis* are explained in relation to *rasa*. The same holds true of the *svaras* (XVII 103-104) and the *pāṭhas* (Vol. II, p. 398). *Rasa* is also the criterion for *jāti, dhruvā*, etc., Even when describing various physical gestures, Bharata is careful to emphasise *rasa*. The expression *nānābhāvarasāśraya* occurs frequently (e. g. VIII. 17).

[7] NŚ. after VI. 31, the prose line : *na hi rasād ṛte kaścid arthaḥ pravartate*. For a different translation of this line, see below, under the tr.

[8] Before VI. 67 (p. 324) Bharata says : *Atrārye rasavicāramukhe*. Strange as the name may appear, the *Rasavicāramukha* (unless we take *mukha* to mean *ārambha* and tr. as "in the beginning of the *Rasavicāra*") must be an earlier work to which Bharata had access. Similarly, at VI. 79 (p. 331) he mentions the three divisions of *vīrarasa* as given by Brahmā, and at VI. 16 (p. 267) he says : *ete hy aṣṭau rasāḥ proktā druhiṇena mahātmanā*. (Cf. *Bhāvaprakāśana*, p. 47, 3.). The oftrecurring word *ānuvaṃśyā* used with *āryā* is surely proof (as we have noted in our translation, taking support from Abhinava) that verses on *rasa existed* prior to the NŚ. The verse VI. 35, *nānādravyair bahuvidhair* etc. is quoted (with minor variants) in the *Bhāvaprakāśana*, p. 36, last verse, and is followed by : *iti vāsukināpy ukto bhāvebhyo rasasambhavaḥ*. When Bharata cited this verse, he prefaced it by saying : *bhavanti cātra ślokāḥ* clearly marking their earlier existence. Further on this problem, see Raghavan, "The Number of Rasas", p. 11.

[9] See Kane, op. cit., p. 49 : "From the above it is clear that Abhinava mentions Udbhaṭa's comments on chapters so far apart as 6, 9, 19 of the *Nāṭyaśāstra* (G. O. S. ed) and so probably Udbhaṭa commented on the whole of it." It is curious, then, that Abhinava does not take into account Udbhaṭa's views on *rasa* which presumably he knew. That he could not have agreed with these views is clear from the fact that Udbhaṭa held that *rasa* can be *svaśabdavācya* i.e. directly conveyed, rather than suggested, a view which Ānandavardhana, Abhinavagupta and even Kuntaka, vehemently oppose (see J. L. Masson, "*Svaśabdavācya-*

Telling not Conveying" forthcoming). From Pratihārendurāja's comments in his comm. on the *Kāvyalaṅkārasārasaṅgraha* at the beginning of the fourth ch., it is clear that Udbhaṭa had discussed the question of *rasa* in another work, perhaps his lost *Bhāmahavivaraṇa* (for the passages in question, see the above-mentioned article).

10 The best edition of this work is the one that has recently been published by T. Venkatacharya : "The *Daśarūpaka* of Dhanaṃjaya", Adyar Library Series, Vol. 97, Madras, 1969. This contains Dhanika's *Avaloka* and Bhaṭṭanṛsiṃha's comm. thereon, the *Laghuṭīkā*, along with valuable notes on both commentaries.

11 See *NŚ*. IV. 10 : *tathā tripuradāhaś ca ḍimasaṃjñaḥ prayojitaḥ.*

12 Except, perhaps, the second-century fragments from Aśvaghoṣa which are very meagre. See H. Lüders, "Bruchstücke Buddhistischer Dramen", Berlin, 1911, which contains the fragments of the three dramas. Reprinted in "Philologica Indica", Göttingen, 1940.

13 See J. L. Masson & D. D. Kosambi, "Avimāraka—Love's Enchanted World", Motilal Banarsidass, New Delhi, 1970, p. 7.

14 E.g. in the *Ūrubhaṅga*, the *Pratimānāṭaka* and the *Abhiṣekanāṭaka*, the main characters die on stage, saying : *ayam ayam āgacchāmi (svar yātaḥ)*.

15 That Bhāsa was acquainted with some work on *nāṭyaśāstra* is clear from a humorous exchange in the *Avimāraka* at the beginning of act II : "Candrikā, what are you doing ?" says the Vidūṣaka. "Sir, I am searching for a Brahmin." "Why do you want a Brahmin ?" "To invite him for a meal of course. What else?" "Dear Madame, who do you think I am — a Buddhist monk ?" "Ah yes, but they say you are not orthodox." "What do you mean by not orthodox ? Just you listen : the *Rāmāyaṇa* is a..a..a.. text on dramatic theory !"

16 It would of course be impossible to follow all the rules given in the *NŚ*. It is true, as Abhinava and others saw, that the elaborate rules of the *pūrvaraṅga* as laid down in the fifth *adhyāya* of the *NŚ* would no doubt help to establish an *alaukika* mood, but it is doubtful if these were ever practised. Cf. the interesting remark of Viśvanātha in the SD. under VI. 26-27 : *idānīṃ pūrvaraṅgasya samyakprayogābhāvād eka eva sūtradhāraḥ sarvaṃ prayojayatīti vyavahāraḥ.* See Raghavan in his notes to the tr. of the *Nāṭakalakṣaṇaratnakośa* (Transactions of the American Philosophical Society, Vol. 50, pt. 9, 1960) p. 64, (1136-1143). On the other hand, we cannot think of a single play where *adbhutarasa* is not the final *rasa* of the play, exactly as Bharata directs ! But those characteristics which most strike the Western reader, e.g. the inevitable happy ending, are not given as rules by Bharata or anyone else, at least to our knowledge. Were such conventions so deeply ingrained that they need not be written down ? Āanandavardhana was aware of the fact that many playwrights simply followed Bharata blindly, and he objects to this : *yathā veṇīsaṃhāre*

vilāsākhyasya pratimukhasandhyaṅgasya prakṛtarasanibandhanānanuguṇam api dvitīye 'ṅke bharatamatānusaraṇamātrecchayā ghaṭanam. (D. Āl., III, p. 340) Just before this, Ānanda spoke of *śāstrasthitisampādanecchā.*

17 See A. Bh. Vol. I, p. 8 : *kaviprayoktror upadeśaparaṃ śāstram;* also ibid. p. 327 : *kavinaṭaśikṣārtham eva sarvam idaṃ prakaraṇam.*

18 Cf. A.Bh. I, p. 327 : *sattvaṃ manassamādhānaṃ tajjanmakam iti naṭasyeyaṃ śikṣā.*

19 There is even a sense in which later writers regarded Bharata's achievement with regard to *rasa* as concerned exclusively with drama (whereas Ānandavardhana would be the person who applied the theories of Bharata to *kāvya*). Cf. Rudrabhaṭṭa's *Śṛṅgāratilaka* (Pischel's ed., Kiel, 1886), I. 5 :

prāyo nāṭyaṃ prati proktā bharatādyai rasasthitiḥ
yathāmati mayāpy eṣā kāvyaṃ prati nigadyate

(Note that Rudrabhaṭṭa seems unaware of Ānanda's achievement. If we regard him as separate from Rudraṭa, how are we to reconcile this?)

20 Many of the important verses have been cited by later authorities, and writers on drama proper often incorporate large sections of the *NŚ.* Unfortunately the editors have not taken into account these external sources, though many anonymous quotations (e.g. from the *Agnipurāṇa*) often help in establishing a better reading. See for example our note on VI. 71 in part II.

21 See for example, XIII. 73, the main definition of *Nāṭyadharmī,* which cannot be understood except through the commentary of Abhinava (and of course there is no guarantee that his interpretation is the correct one).

22 See Ghosh's Int. to his Tr., p. 47, and V. Raghavan : "Abhinava's Polymathy, A Note on", J.O.R., Madras, VIII. pp. 281-3.

23 Cf. the important passage in the Locana on Ud. IV, p. 544 : *ity evaṃ sarvatra vācyam, kevalaṃ bālopayogikāvyaṭīkāpariśīlanadaurātmyād eṣu paryāyatvabhramaḥ* which, though in a different context, gives us a clue as to why he would refuse to conform to the general pattern. Certainly within poetics there is no parallel to Abhinava's works.

24 See S. K. De (H.S.P.), pp. 18-46; P. V. Kane (H.S.P.), pp. 10-63; Int. to the text as ed. by M. Ghosh, pp. 17-82. On the technical terms found in the first few pages of the sixth *adhyāya* (*kārikā, saṅgraha,* etc.), see the sensible work of K. M. Varma : "Seven Words of Bharata what do they signify?" Orient Longmans, Bombay, 1958

25 The first ed. of Abhinava's commentary on the *rasasūtra* was published by S. K. De as an appendix to his article "The Theory of Rasa", Sir Asutosh Mookerjee Comm. Vol., III (Orientalia), Calcutta, 1922 (since reprinted in "Some Problems of Sanskrit Poetics", Firma K. L. Mukhopadhyay, Calcutta, 1959). This corresponds to pp. 272-287 of the G.O.S. ed. At the time De had access to only a single MS (from the Trivandrum

Palace Library). The only other MS known at the time was in the Govt. Oriental Manuscripts Lib, Madras, and on the basis of this Subodh Chandra Mukerjee edited the whole of the A. Bh. on the sixth *Adhyāya* as a thesis for his Doctorat de l'Université at the U. of Paris (published in Calcutta, 1926 along with an English tr. of Bharata's text only). Both of these editions give an unsatisfactory text. While it is true that M. Ramakrishna Kavi's ed. in the G.O.S. in 1926 is anything but critical (he does not tell us what MSS he used !), the emendations he suggests are often very happy ones. The text has been further improved by K. S. Ramaswami Sastri in the second ed., published from the Oriental Institute, Baroda in 1956 (though it would seem that no new independent MSS were consulted). (See S. K. De, I.H.Q., III, pp. 859-68 for a review of the first ed.). Apart from these editions there are other sources for obtaining better readings : S. Sankaran in his thesis "Some Aspects of Literary Criticism in Sanskrit — or the Theores of Rasa and Dhvani" gives better readings (based on the oral instruction of his teacher MM Kuppuswami Shastri) for many passages. V. Raghavan in his "Bhoja's Śṛṅgāraprakāśa", Punarvasu, Madras, 1963 has corrected three passages (corresponding to G.O.S. pp. 283-5, 396-99, 293-95 of the 1st ed.) on pp. 526-532. Dr. Raghavan has used Hemacandra, the Madras MS and De's ed. The 2nd ed. of the G.O.S. has taken some of these corrections into account, though not all of them. The text, though rarely different from the G.O.S. 2nd ed. must still therefore be consulted. V. M. Kulkarni has published a series of valuable articles all entitled : "*Abhinavabhāratī*— Text Restored" in the JOI., Baroda : Vol. XIII No. 2, pp. 120-123; Vol. XIII, No. 4, pp. 372-377 and Vol. XIV. No. I, pp. 33-37. They have been collected and published by Dr. Kulkarni, Rajaram College, Kolhapur (1964). For his reconstruction Dr. Kulkarni has used Hemacandra's *Kāvyānuśāsana* and the *Nāṭyadarpaṇa* of Rāmacandra and Guṇacandra (G.O.S. No. XLVIII, 2nd ed., 1959). The whole of the A. Bh. on *rasa* is reproduced in the *Latāviveka* (which is a super-commentary on the Pallava, a commentary on the Kalpalatā of Ambāprasāda—11th cen. Both of these works are however lost), pp. 305-320. The work was ed. in 1968 by M. L. Nagar and H. Shastry, with a long Int. by P. R. Vora, the Lalbhai Dalpatbhai Series, No. 17, Ahmedabad. See also "*Kalpalatāviveka* : A Study", by V. M. Kulkarni, J.O.I., Vol. XVII, No. 4, 1969 where many of these improved readings are discussed. Also : "Someśvarabhaṭṭa and Hemacandrācārya" by V. M. Kulkarni, Bulletin of the Chunilal Gandhi Vidyabhavan, pp. 16-24, offprint, no date available.

26 All references to either the *Dhvanyāloka* or the *Locana* are to the ed. by Paṭṭābhirāma Śāstrī that contains Rāmaṣāraka's *Bālapriyā* on the *Locana*, publ. in the Kashi Sanskrit Series no. 135, Banaras, 1940. A complete translation of the D. Āl. and the Locana by J. L. Masson and M. V. Patwardhan will soon appear in the Harvard Oriental Series. The work is elaborately annotated and we have been able to go into great detail about such topics as *lakṣaṇā* (secondary usage), *vyañjanā* (suggestion),

alaṅkāras, *guṇas*, poetic conventions, and most of the important topics of Sanskrit aesthetic theory.

27 Since Mammaṭa in the *Kāvyaprakāśa* reproduces the views of Lollaṭa ("and others"), Śaṅkuka, Bhaṭṭanāyaka and Abhinavagupta (though, curiously, not Bhaṭṭatauta) on *rasa*, the printed commentaries on the KP will be found helpful in solving some of the difficult passages of the A. Bh. We have found particularly helpful Śrīdhara's *Kāvyaprakāśaviveka* (ed. in two vols. by Sivaprasad Bhattacharyya, Sanskrit College, Calcutta, 1959 and 1961); Māṇikyacandra's *Saṅketa* (ed. by V. S. Abhyankar, Ānandāśrama Press, Poona, 1921); Caṇḍīdāsa's Dīpika (ed. by S. Bhattacharya, Sarasvati Bhavan Texts, Banaras, 1933); the *Pradīpa* of Govinda Ṭhakkura (pub. with the *Uddyota* of Nāgojibhaṭṭa by V. S. Abhyankar, Ānandāśrama Press, Poona, 1911); and Śrividyācakravartin's *Saṃpradāyaprakāśinī* ed. by H. Harihara Sastri, T.S.S. (2 vols., 1926, 1930), Trivandrum.

28 R. Gnoli, "The Aesthetic Experience according to Abhinavagupta", 2nd ed. Chowkhamba Sanskrit Studies, Vol. LXII, Varanasi, 1968, which is a revised version of the original 1956 ISMEO edition published in Rome. This includes a critical ed. (though not based on new MSS) of the A.Bh. corresponding to pp. 274-287 (G.O.S., 1st ed.) and is the best edition available. Gnoli also provides a richly annotated translation of the whole passage, as well as carefully chosen passages from earlier portions of the A.Bh. (notably p. 36, a very important passage on the *alaukikatva* of drama) and the *Locana* (on D. Āl. II. 4). If we have often had to disagree with Professor Gnoli's interpretation, this does not mean that we do not appreciate the value of his pioneering efforts in presenting accurate translations from Abhinavagupta.

29 *Kāvyānuśāsana* of Hemacandra, ed. by R. C. Parikh and V. M. Kulkarni, second revised ed., Śrī Mahāvīra Jainavidyalaya, Bombay, 1964. This work contains extremely valuable indices.

30 The *Nāṭyaśāstra* of Bharatamuni with the comm. *Abhinavabhāratī*, chs. I-VII, ed. by M. Ramakrishna Kavi, 2nd ed. O. I., Baroda, 1956, p. 63. Note that there are places in the text where Kavi has given his own commentary in such a manner that to the inattentive reader it might seem as if this were the commentary of Abhinavagupta. Thus in Vol. I, p. 251 Kavi has a footnote in which he explains that the MSS were broken at this point and that he has provided his own comm. until the end of the fifth *adhyāya* : *tathāpy asya pāribhāṣikapadaṭīkā kācid bālakasaukaryāya viracyate.* The so-called quotation from the *Avimāraka* (see V. V. Rao, "Abhinavagupta and Bhāsa", J.O.I., Baroda, 1953) supposedly found in the A.Bh. is in fact a quotation by Kavi ! (See Masson, *Avimāraka*, p.17).

31 The *Ghaṭakarparavivṛti* of Abhinavagupta, ed. by Pandit Madhusudan Kaul Shastri, Kashmir Series of Texts and Studies, No.LXVII, Srinagar, 1945. Abhinava defends verse 20 by saying that he has heard that the poem is by Kālidāsa and critics would not dream of finding

fault with him : *kiñ ca atra kartā mahākaviḥ kālidāsa iti anuśrutam asmābhiḥ na ca tasya kāvye tṛṇamātram api kalaṅkapātram utprekṣitavanto manorathe 'pi supte' pi sahṛdayāḥ.* The qualification *anuśrutam* is a cautious reminder that this is only a tradition, though Abhinava finds it believable. For a detailed discussion see K. C. Pandey, "Abhinavagupta an Historical and Philosophical Study", 2nd ed., Chowkhamba, Varanasi, 1966.

32 See *Locana*, p. 394 : *sa cāyam asmadupādhyāyabhaṭṭatautena kāvyakautuke, asmābhiś ca tadvivaraṇe bahutarakṛtanirṇayapūrvapakṣasiddhānta ity alaṃ bahunā.* Note that the article by Sivaprasad Bhattacharya, listed as "*The Kāvyakautuka and its Sources of Inspiration,*" J. of the Bombay Branch of the Royal Asiatic Society, Bombay, 1950, is *not* about the *kāvyakautuka*, but about the *Kāvyakaustubha* of *Kavikarṇapūra !*

33 *Locana*, p. 533 : *etac ca granthakāreṇa tattvāloke vitatyoktam iha tv asya na mukhyo 'vasara iti nāsmābhis tad darśitam.* There is another ref. to the work on p. 67 of the *Locana*. See our "*Śāntarasa*," p. 112.

34 De, H.S.P., Vol. II, p. 176. De in "The Theory of Rasa," p. 296, says "Hence Viśvanātha remarks (III. 6-7 and Vṛtti, ed. Durgāprasāda, p. 78) that those very things which are called causes of pain in the world (like the banishment of Sītā to the forest), when consigned to poetry and dramatic representation, possess the right to be called, in consequence of their assuming such a function, *alaukikavibhāvas* etc. ." But what De fails to realise is that this notion comes, not from Viśvanātha but from Abhinavagupta (cf. ABh. I, p. 292 : *na hi loke vibhāvānubhāvādayaḥ kecana bhavanti*, also pp. 293 and 327). Most of the famous comparisons of later *alaṅkāra* literature (Mammaṭa's comparisons of suggestion to a woman revealing only a part of her breasts the bettter to excite passion, Jagannātha's comparison of *Guṇībhūtavyaṅgya* to an imprisoned queen etc.) come from either the *Locana* or the A.Bh.

35 Kane, H.S.P., p. 236. See also his : "*Gleanings from the Abhinavabhāratī*", Pathak Commemorative Vol., pp. 385-401, BORI, Poona, 1934.

36 *Kāvyānuśāsana*, 1964 ed., p. 103, last line : *etanmatam eva cāsmābhir upajīvitam.*

37 *Bhāvaprakāśana* of Śāradātanaya, ed. with an Int. by Yadugiri Yatiraja Swami of Melkot and K. S. Ramaswami Sastri, Oriental Institute, 1928 (reprinted, 1968), Baroda. See p. 313, line II :

bhaṭṭābhinavaguptāryapādaproktena vartmanā
ayaṃ prabandhaḥ kathitaḥ śāradāyāḥ prasādataḥ

38 This is proved by the *Bṛhatkathāmañjarī* and the *Bhāratamañjari*, last ch., 2, 8, cited by Raghavan, "Some concepts of the Alaṅkāraśāstra", Adyar Library, Madras 1942.

39 The *Saṅketa*, ed. by Vasudeva Sastri Abhyankar, Ānandāśrama, No. 89, Poonaa, 1921, p. 52 :

svādayantu rasaṃ sarve yathākāmaṃ kathaṃcana
sarvasaṃ tu rasasyātra gurupādā hi jānate

This is a reference to Abhinava.

40 Thus see *Haribhaktirasāmṛtasindhu* of *Rūpagosvāmin* (with Jīvagosvāmin's *Durgamasaṅgamanī*, ed. by Gosvāmi Dāmodaraśāstrī, Banaras, Vikrama 1988), I. 2. 62 (p. 88).

41 The *Alaṅkārakaustubha* of Kavikarṇapūra Gosvāmi (16th cen.), ed. by Sivaprasad Bhattacharya, Varendra Research Society, Rajshahi, Bengal, 1926. Note how one meaning they give to *dhvani* is *muralīdhvani*, that is *gokulalalanāmodī* and is, of course, rich in overtones, and expert in arousing (*abhivyañj*) the love of the Gopīs.

42 This is clear throughout the work. Cf. the verse cited on p. 123 of the Vṛtti. This lovely idea surely goes back to Abhinava who remarks (A. Bh., Vol. I, p. 279) on the value of *vāsanāsaṃvāda* in the theatre.

43 See op. cit. p. 123.

44 Thus Jagannātha (*Rasagaṅgādhara*, pp. 25-27, 1939 KM. ed.) derives his most precious theories linking religious ecstasy and art from Abhinavagupta. . A late text like the *Rasadīrghikā* of Kavividyārāma (18th cen.) took this hint :

raso vai sa iti śrutyā rasasya viṣṇurūpatā
ato viṣṇumayaṃ viśvaṃ yathā rasamayaṃ tathā

(I. 8, p. 2, ed. by Pandit Gopālanārāyaṇa, Rajasthan Oriental Research Institute, Jodhpur, 1969.)

45 Thus in the *Locana*, Abhinava asks if one must accept Ānanda's words as if they were the order of a king. Cf. *Sāhityamīmāṃsā*, p. 49. ed. by K. S. Śāstrī, TSS. CXIV, Trivandrum, 1934. Cf. p. 54, and 79-82 (a quotation found in Jayaratha's comm. on the *Tantrāloka* (Vol. 1, p. 30, part II, see our *Śāntarasa*, p. 164).

46 Trivandrum Sanskrit Series No. 66, ed. by MM. T. Ganapati Sastri, 1919. Cf. verse 19.

47 *Vijñānabhairava*, ed. by M. Rama Shastri, with Kṣemarāja's and Śivopādhyāya's (17th Ien.) commentaries. K.S.T.S. VIII, 1918.

48 See his *Śrībhagavadbhaktirasāyanam*, I. 12, ed. by Goswami Damodara Shastri, Varanasi, Vikram, 1984.

49 A. Bh. I., p. 9 : *na tu muniracitam iti yad āhur nāstikadhuryopādhyāyās tat pratyuktam.*

50 *Tantrāloka*, Vol. VIII, 206 :

aham apy ata evādhaḥśāstradṛṣṭikutūhalāt
nāstikārhatabauddhādīn upādhyayān aseviṣam

51 See our *Śāntarasa*, p. 34.

52 All these quotations, with the exception of that from Rudraṭa, are well-known. The verse quoted from Rudraṭa is found in the *Locana*, p. 121; 129-130. It is possible that Rudraṭa and Ānandavardhana were

contemporaries. Rājaśekhara quotes from Rudraṭa (III. 4) in the KM (p. 57) and mentions him by name on p. 31. On the other hand he is certainly later than Udbhaṭa (who deals with far fewer figures of speech). About 900 (see Kane, HSP, p. 154) is therefore a likely date. We have used the third ed. of the Kāvyālaṅkāra, ed. with the commentary of the Jain author, Namisādhu, by Durgaprasad and Pansikar, Kāvyamālā 2, NSP, Bombay 1928. Namisādhu at XVI. 4 quotes Ānanda's Arjunacarita. This work is not to be confused with the Śṛṅgāratilaka of Rudrabhaṭṭa a different work which belongs to the twelfth century. The two have often been confused (see Kane, op. cit. p. 156).

53 A. Bh. I, p. 5; *Locana*, p. 91, 172.

54 ŚR. p. 3, foot-note :

55 A. Bh. Vol. i, p. 37; *Locana*, p. 394.

56 *Locana*, p. 533 and p. 67.

57 See Kane, H.S.P., p. 20 and pp. 47-66.

58 Bhāmaha seems to have affected Abhinava profoundly, and quotations from the *Kāvyālaṅkāra* are frequent in the *Locana*. But since Bhāmaha mentions *rasa* only incidentally, his influence was limited to other aspects of poetics with which we are not concerned at present.

59 A. Bh., I, p. 278. We give the verse for anybody who wishes to attempt an interpretation

āmnāyasiddhe kim apūrvam etat saṃvidvikāse 'dhigatāgamitvam

itthaṃ svayaṃgrāhyamahārhahetudvandvena kiṃ dūṣayitā na lokaḥ

Gnoli (p. 51) has given the following translation : "Why repeat truths disclosed already in the thought of our predecessor and thus behave as no one has behaved before? This double, serious and evident error will certainly be imputed to me by the audience."

60 *ūrdhvordhvam āruhya yad arthatattvaṃ dhīḥ paśyati śrāntim avedayantī, phalaṃ tad ādyaiḥ parikalpitānāṃ vivekasopānaparamparāṇām.*

61 *citraṃ nirālambanam eva manye prameyasindhau prathamāvatāram, sanmārgalābhe sati setubandhapurapratiṣṭhādi na vismayāya.*

Gnoli's translation (p. 51-2) is different : "In the beginning, the crossing of the river of the knowledge is, I know, agitated and supportless : but as we advance doggedly along this road, we cease to be amazed by built bridges, city foundations, or anything else."

62 *tasmāt satām atra na dūṣitāni matāni tāny eva tu śodhitāni.*

63 See also, J. L. Masson, "*Locanavaiśiṣṭyam*" (in Sanskrit), Saṃvit, Bhāratīya Vidyā Bhavan, Bombay, 1970, for further discussion on these differences.

64 Ānanda uses the term *sahṛdaya*, which we can translate as "the fully responsive reader", one who is "gifted with an alert sensibility", some thirty times in the D.Āl. Ānanda may have taken the term from Vāmana (I. 2. 21) though its occurrence outside of Kashmir at this early date is rare.

[65] Locana, p. 38 : *yeṣām kāvyānuśīlanābhyāsavaśād viśadībhūte manomukure varṇanīyatanmayībhavanayogyatā te svahṛdayasaṃvādabhājaḥ sahṛdayāḥ*. See also A. Bh. p. 279 (Vol. I) : *adhikārī cātra vimalapratibhānaśālihṛdayaḥ*.

[66] Did Ānanda regard *vyutpatti*, "moral" or "intellectual instruction" as the goal of poetry, or did he regard *prīti* or *ānanda*, "aesthetic delight" as the unique goal ? Judging from the first *Kārikā* — *tena brūmaḥ sahṛdayamanaḥprītaye tatsvarūpam*, the latter would seem to be correct. But it is disappointing not to find any discussion on this important issue. Cf. *Mammaṭa*, KP. I. 2 for an example of the later d'dactic view : *rāmādivad vartitavyaṃ na rāvaṇādivat* repeated by all later writers on poetry. The combination of *vyutpatti* and *prīti* which is characteristic of Abhinava, reminds us of Torquato Tasso's remark in his "Discourse on the Heroic Poem" (1594 A.D.) : "But to profit through delight is perhaps the end of all poetry, for tragedy profits by delighting, and so does comedy." The medieval Italian commentators on Aristotle (Castelvetro, Mazzoni, Guarini) have much to say on this topic that is reminiscent of the discussions in Indian poetics. See the fine anthology by A. H. Gilbert : "*Literary Criticism*", Wayne State University Press, Detroit, 1962.

[67] Cf. A. Bh. I, p. 290 : *nāṭyam eva ca rasāḥ. kāvye 'pi nāṭyāyamāna eva rasaḥ*, and again on p. 291 : *tena nāṭya eva rasā na loka ity arthaḥ. kāvyañ ca nāṭyam eva*. Also Locana p. 336 : *prītyātmā ca rasas tad eva nāṭyam*.

[68] Abhinava often expresses the following idea (*Locana*, p. 85) : *vastvalāṅkāradhvanī tu sarvathā rasaṃ prati paryavasyete*.

[69] See the section on Tantric influences on Abhinava in our ŚR. pp. 38-43.

[70] Kṣemarāja, Abhinava's direct disciple, in his *Spandanirṇaya*, p. 34, speaks of Lollaṭa's *Vṛtti* (now lost) to Vasugupta's *Spandakārikā*. Thus Lollaṭa must have been a Kashmir Śaiva and probably lived under the reign of Śaṅkaravarman, Avantivarman's successor, i.e. in the ninth century. See Gnoli, op. cit., Int. p. 17. We cannot say whether he lived just before or just after Ānandavardhana. But note the following : the early commentators mentioned by Abhinava (e.g. Kohala, and the Buddhist Rāhula) most probably passed over the *rasasūtra* in relative silence. Why, in the ninth century, was there a sudden interest in the crucial question of aesthetic experience ? It seems to us very likely that Ānanda's *Dhvanyāloka* acted as the catalyst for this extraordinary upsurge in poetic theory in Kashmir.

[71] Abhinava (A. Bh. I, p. 272) devotes very little space to Lollaṭa's view. He says that it is nothing but the position of older writers (*cirantanānāṃ cāyam eva pakṣaḥ*) and cites Daṇḍin II. 281 and 283 to prove it. The implication seems to us that Lollaṭa has not really improved on the older position, and this older view is not really very profound

in any case. Lollaṭa as the first writer to discuss the "implications" of Bharata's *rasasūtra* might not have wished to appear too innovative.

72 Ānandāśrama No. 89, 1921, p. 52 : *vistareṇa tu lollaṭādiviracitarasavivaraṇebhyo jñeyaḥ.* Abhinava too (A. Bh. I, p. 272) speaks of Lollaṭa and others. What does this "etc." refer to?

73 Translated above.

74 *Alaṅkāramahodadhi,* ed. by L. B. Gandhi, O.I., Baroda, 1942, pp. 55-58.

75 *Kāvyānuśāsana,* p. 307.

76 Rudraṭa III. 59 (p. 35). Namisādhu only quotes the second verse. He does not mention any author. One of the verses is also quoted in the *Kāvyamīmāṃsā.* See below.

77 The expression he uses is *pṛthagyatnanirvartya,* an expressive phrase first found in the D.Āl., p. 222.

78 *yas tu saridadrisāgaranagaturagapurādivarṇane yatnaḥ, kaviśaktikhyātiphalo vitatadhiyāṃ no mataḥ prabandheṣu.*

Daṇḍin, I. 14-19, prescribes precisely these descriptions as an essential part of the *mahākāvya* (*sargabandha*) :

nagarārṇavaśailartucandrārkodayavarṇanaiḥ
udyānasalilakrīḍāmadhupānaratotsavaiḥ

Are Lollaṭa and Ānanda then directing their criticism against Daṇḍin (and against Bhāmaha whom he follows)?

79 *yamakānulomataditaracakrādibhido 'tirasavirodhinyaḥ, abhimānamātram etad gaḍḍārikādipravāho vā.*

Examples can be found in *Śiśupālavadha,* XIX. 88 and 90.

80 Ānanda has nothing but contempt (in spite of his own *Devīśataka* a work of pure *citrakāvya!*) for verbal tricks, elaborate puns and other evidence of a lack of poetic inspiration (D.Āl. p. 497) : *yataḥ paripākavatāṃ* (mature) *kavīnāṃ rasāditātparyavirahe vyāpāra eva na śobhate.* See the even more scathing remark on pp. 499-500 : *tad-evam idānīntanakavikāvyanayopadeśe kriyamāṇe prāthamikānām abhyāsārthināṃ yadi paraṃ* (if at all) *citreṇa vyavahāraḥ, prāptapariṇatīnāṃ tu dhvanir eva kāvyam iti sthitam etat.*

81 There was a certain intellectual generosity in Kashmir between the 6th and 12th centuries A.D. that has rarely been equalled anywhere else. Bilhaṇa's boast in his *Vikramāṅkadevacarita* I. 21 (edited by G. Bühler, Bombay, 1957) seems justified :

sahodarāḥ kuṅkumakesarāṇāṃ bhavanti nūnaṃ kavitāvilāsāḥ
na śāradādeśam apāsya dṛṣṭas teṣāṃ yad anyatra mayā prarohaḥ

We feel that there might well be some connection between the Kashmir Śaiva use of Prākrit and the sympathy shown towards Buddhism. (For a knowledge of Prākrit must have made the Pāli texts accessible as well). There is no doubt that Ānandavardhana was influenced by the *Sattasaī*

and other Prākrit works in formulating his theory of *dhvani*. (See J. L. Masson and M. V. Patwardhan : "*The Gaüḍavaho* and the *Dhvanyāloka*", Kosambi Memorial Volume, Bombay, 1970). Ānanda is the first *ālaṅkārika* proper to cite Prākrit poems in his work. (Among earlier works, only the NŚ quotes verses in Prākrit, many of them very lovely). Professor Upadhye (A. N. Upadhye : "Prākrit Language and Kashmir Śaivism", S. K. Belvalkar Felicitation Volume pp. 192-195) has drawn attention to a most interesting passage in the *Mahārthamañjarī* of Maheśvarānanda (this is a work in 71 Prākrit *Gāthās* on Kashmir Śaivism, edited by T. Ganapati Sastri, TSS, 66, Trivandrum, 1919, along with the Skt. commentary, *Parimala, written* by Maheśvarānanda himself. The work was written after the time of Kṣemarāja, i.e. after the 11th cen. There is also a Skt. recension, followed by L. Silburn in her French translation : *La Mahārthamañjarī de Maheśvarānanda*, avec des extraits du Parimala, Institut de Civilisation Indienne, No. 29, Paris, 1968). Here is the passage :

svapnasamayasākṣātkṛtāyā yoginyās tadbhāṣaikapakṣapātitvāc ca (*tadbhāṣā* refers to Prākrit). *kiṃ ca, asmadupāsyavidyānusaṃdhāne prāyaḥ prākṛtasyaivaucityañ jṛmbhate. yad uktam asmtaparamgurubhiḥ śrīmadṛjuvimarśinyām — iha hi vidyāyāṃ triṣv api bījeṣv anāsthā tṛtīyam asti saṃpradāyasya kāśmīrodbhūtatvāt, prākṛtabhāṣāviśeṣatvāc ca yathāsampradāyaṃ vyavahāra ity upadeśaḥ iti.* Note that in the *Tantrasāra* (p. 19, see ŚR., p. 59), Abhinava composes several Prākrit verses of a philosophical nature. Note that in the A. Bh. (Vol. III, p. 72) Abhinava speaks of Prākrit as being most appropriate to *śṛṅgārarasa* : *śṛṅgārarase sātiśayopayoginī prākṛtabāṣā.* Rājaśekhara, at the beginning of his *Karpūramañjarī* (I. 7) says that Prākrit is much softer than Sanskrit, the difference between them being like that between a man and a woman :

parusā sakkaabaṃdhā pāuabaṃdho vi hoi suumāro
purisamahilāṇaṃ jettiamihaṃtaraṃ tettiamimāṇaṃ.

82 One of the problems of chronology involves Śaṅkuka and Ānandavardhana. Who came first? It is not clear (see Gnoli, p. XIX, who repudiates his authorship of the *Bhuvanābhyudaya*). For if Śaṅkuka comes before Ānanda, then the credit for seeing that a *sthāyibhāva* is never directly conveyed, goes to him, whereas if Ānanda comes first, then of course Śaṅkuka took this idea from Ānanda. Ānanda is not only more coherent, he is also clearer, more logical and more detailed. Śaṅkuka's remarks are somewhat cryptic, but we are fairly certain that the general drift is towards admitting of suggestion. Thus he says (A. Bh. I, p. 273) : *sthāyī tu kāvyabalād api nānusandheyaḥ.* Now this *kāvyabalāt* is really only an indirect way of saying *abhidhayā.* In the middle of p. 273 Śaṅkuka contrasts *abhinīyate* and *ucyate.* Thus he has the important remark : *na hi vāg eva vācikam.* This would at first sight seem surprising. For *vācikam* refers here to one of the four kinds of *abhinaya* mentioned throughout the *NŚ*, namely that one which deals with speech. But Śaṅkuka

points out that it is not just speech. It is what the spectator feels as a result of that speech : *api tu tayā nirvṛttam*. Śaṅkuka gives three examples to illustrate his point. In the first two, the word *śoka* is directly mentioned, whereas in the third verse, *bhāti patito likhantyāḥ* etc., the emotion, in this case love, is not directly mentioned, but only suggested. This is exactly parallel to the long discussions in the D.Āl. on *svaśabdavācya*. See J. L. Masson : "*Telling, not Conveying*". Thus *vācikābhinaya* is for Śaṅkuka far more subtle than direct expression.

83 See Locana, p. 317 and the forthcoming article by J. L. Masson : "*Obscenity in Sanskrit Literature*" where the important remarks of Ānanda are discussed at length.

84 This idea bears obvious affinities to ideas about truth and falsity, *kramavimarśa*, etc., all of which we deal with later in this volume.

85 A. Bh. I, p. 272 : *kṛtrimair api tathānabhimanyamānaiḥ*.

86 A. Bh. I, p. 273 : *na cātra nartaka eva sukhīti pratipattiḥ. nāpy ayam eva rāma iti. na cāpy ayaṃ na sukhīti. nāpi rāmaḥ syād vā na vāyam iti. na cāpi tatsadṛśa iti. kintu (samyaṅmithyāsaṃśayasādṛśyapratītibhyo vilakṣaṇā citraturagādinyāyena) yaḥ sukhī rāmaḥ asāv ayam iti pratītiḥ tad āha—*

pratibhāti na sandeho na tattvaṃ na viparyayaḥ
dhīr asāv ayam ity asti nāsāv evāyam ity api
viruddhabuddhisambhedād avivecitasaṃplavaḥ
yuktyā paryanuyujyeta sphurann anubhavaḥ kayā.

The reader will have noticed that the idea for which Śaṅkuka is most famous, is only found in parenthesis in the A. Bh., for it is supplied from Hemacandra (*Kāvyānuśāsana*, p. 93). This is the *citraturaganyāya*, the maxim of the painted horse, or rather, a painting of a horse. Mammaṭa (IV. prose after 28) gives this as Śaṅkuka's analogy : *saṃyagmithyāsaṃśayasādṛśyapratītibhyo vilakṣaṇā citraturagādinyāyena*. The idea is of enormous importance, and seems to us one of those seminal ideas which had such a great influence on later thinking. It is this : when we see a painting of a horse, we neither think it is real, nor that it is false. For such notions do not apply to the realm of art (as Ānanda and Abhinava are well aware — see D Āl. p. 455). Thus when Bhaṭṭatauta argues against Śaṅkuka in the difficult passages on p. 274, A. Bh. Vol. I., he seems misguided, for his arguments apply conditions of truth and falsity. By the way, the fact that Mammaṭa and Hemacandra supply the *citraturaganyāya* that is missing in the text of the A. Bh. does not mean that Mammaṭa had access to Śaṅkuka's text. The maxim might have been dropped from the A. Bh. by a careless scribe, or else the example might have been traditional. After all, if Mammaṭa, Hemacandra and others did have access to original texts, why do they invariably give the views of their authors in precisely the same terms as Abhinava gives them ?

87 This seems to be the significance of the word anubhava in the verse at the end of p. 273 : this knowledge is something like spiritual realisation, it is *sākṣādanubhava*, direct and immediate knowledge. Śaṅkuka expresses this rather oddly : *asau ayam*. namely that Rāma is this actor. The difference between this and *asāv eva ayam* is the *eva* which shows that it is a part of our ordinary knowledge. "It is indeed, it really is, him." Here the identification is subconscious, at a level deeper than the conscious mind. Cf. A. Bh. I, p. 3, end of page.

88 A. Bh. I, p. 280 : *tata eva viśeṣāntarānupahitatvāt sā rasanīyā satī na laukikī na mithyā nānirvācyā na laukikatulyā na tadāropādirūpā.*

89 The whole verse reads :

vibhāvānubhāvayuto hy aṅgavastusamāśrayaḥ
saṃcāribhis tu saṃyuktaḥ sthāyyeva tu raso bhavet

90 A. Bh., I. p. 284.

Though Bharata does not use *sattva* and *sthāyin* in the *rasasūtra*, in the NŚ. at VII. 120, he does :

nānābhāvārthasaṃpannāḥ sthāyisattvābhicāriṇaḥ

Abhinava's remarks about the word *sthāyibhāva* being purposefully omitted in the *rasasūtra* thus lose some of their force, though of course we have no way of knowing if Abhinava considered this verse of Bharata's to be genuine or not (since it occurs in the VII *adhyāya*, on which the A. Bh. has never been recovered).

91 A. Bh., Vol. I, p. 280 : *anukāro 'py astu. bhavānugāmitayā karaṇāt viṣayasāmagry api bhavatu vijñanavādāvalambanāt.*

92 See the KP with the commentary of Śrīdhara, ed. by Sivaprasad Bhattacharyya, Skt. College, Calcutta, 1959, Vol. I., p. 9. See J. L. Masson and M. V. Patwardhan : "*Four Verses from Bhaṭṭatauta*", forthcoming.

93 Srīdhara's comm., Vol. II, p. 271 : *tathā cokaṃ bhaṭṭatautena : śauryaudāryādivat puṃsāṃ na hi hārāṅgadādayaḥ, antaraṅgatarībhāvaṃ gantuṃ jātucid īśate.*

94 Cf. D.Āl. II. 6.

95 On p. 274 (A. Bh. I) Abhinava begins his views, but it is not clear when they end. Generally it has been held that after the first paragraph the views are those of Abhinava, and not of Tauta. But this seems to us a mistake, since the four views that Bhaṭṭatauta mentions earlier are not completely answered until the very end of the section, that is until p. 276 when the views of Bhaṭṭanāyaka are given. Of course it is most likely that Abhinava also held these views. But when on p. 275 it is said : *yat tu vāgvācikam* (a ref. to Śaṅkuka's view given on p. 273) *ityādinā bhedābhidhānasaṃrambhagarbhamahīyān abhinayarūpatāvivekaḥ*

kṛtaḥ sa uttaratra svāvasare carcayiṣyate, it is likely that this refers, not to Abhinavagupta, but to a now lost commentary by Bhaṭṭatauta on the NŚ. For we are still in the midst of Bhaṭṭatauta's reply. Of course it is not impossible that Abhinava, in his exposition of this view, inserts certain opinions or remarks that refer to him and not to his teacher.

96 See ŚR. p. 20.

97 Cf. A. Bh. I, p. 274 : *na ca rāmagatāṃ ratim upalabdhapūrviṇaḥ kecit.* By the way, since Abhinava mentions the views of his teacher before those of Bhaṭṭanāyaka, it is possible that Bhaṭṭanāyaka was a contemporary of Abhinava's, even younger than Bhaṭṭatauta.

98 A. Bh. I, p. 275, bottom of the page : *kiñ ca naṭaḥ śikṣāvaśāt svavibhāvasmaraṇāc cittavṛttisādhāraṇībhāvena hṛdayasaṃvādāt kevalam anubhāvān pradarśayan kāvyam upacitakākuprabhṛtyupaskāreṇa paṭhaṃś ceṣṭata ity etāvanmātre 'sya pratītir na tv anukāraṃ vedayate.*

99 *Locana*, p. 92 : *pratipattṝn prati sā pratibhā nānumīyamānā, api tu tadāveśena bhāsamānety arthaḥ. yad uktam asmadupādhyāyabhaṭṭa-tautena : nāyakasya kaveḥ śrotuḥ samāno 'nubhavas tataḥ.*

100 See T. R. Cintamani, "*Fragments of Bhaṭṭanāyaka*", J.O.R., Madras, Vol. I, pp. 267-276.

101 Op. cit. pp. 20-24.

102 Śrīdhara (Vol. I, p. 77), quotes the following verse from the *Hṛdayadarpaṇa* :

kavivāgabhineyaś ca tadupāyo dvidheṣyate
vastuśaktimahimnā tu prathamo 'tra viśiṣyate

which is puzzling.

103 P. K. Gode : "*A Quotation from the Hṛdayadarpaṇa*", I.H.Q. VIII, No. 1, 1932, p. 111. In the B.O.R.I. MS (no. 764 of 1886-92) of the *Kāvyapradīpa*, (1583 A.D.), this verse is introduced with : *yathā hṛdaya-darpaṇe.* But Dr. Gode and De failed to realise that the verse occurs in the *Sāhityadarpaṇa* under I. 2 ! Gode's conjecture about the *Hṛdayadarpaṇa* based on this supposedly unique quotation is therefore baseless.

104 S. K. De : "*The Rasapradīpa and the Hṛdayadarpaṇa*", I.H.Q. VIII, p. 357 (De also gives a list of quotations from the 16th cen. *Rasapradīpa*).

105 *Kāvyapradīpa* of Govinda, with the comm. of Vaidyanātha Tatsat, ed. by Durgāprasāda and Wāsudev Laxmaṇ Śāstrī Paṇśikar, 3d ed., NSP, Bombay, 1933, *Kāvyamālā* 24, p. 12 :

kīṭānuviddharatnādisādhāraṇyena kāvyatā
duṣṭeṣv api matā yatra rasādy anugamaḥ sphuṭaḥ

106 A. Bh. Vol. III., p. 72 : *tathā hi śṛṅgārarase sātiśayopayogīnī prākṛtabhāṣeti saṭṭakaḥ karpūramañjaryākhyo rājaśekhareṇa tanmaya eva nibaddhaḥ.*

107 Why is it that while the *Kāvyamīmāṃsā* is so rich in new ideas, the *Karpūramañjarī* seems so devoid of them? Note Principal Suru: "His dramas are puny and puerile in their plots, insipid in their sentiments and stale and lifeless in their characterisation, although pompous in the gorgeous display of his poetic fervour. Rājaśekhara has, indeed, no dramatic sense in him." (p. CIX, *Karpūramañjarī*, ed. and translated by Principal N. G. Suru, Bombay 1960). Possibly the KM is the last work Rājaśekhara wrote.

108 Since of the two verses Rājaśekhara quotes, one is identical with the verse cited by Hemacandra (translated above) and ascribed to Lollaṭa.

109 Note Renou (*La Kāvyamīmāṃsā de Rajaśekhara*, traduite du Sanskrit par Nadine Stchoupak et Louis Renou, Cahiers de la Société Asiatique, No. VIII, Paris, 1946), p. 136, fn. 50: *rasay*—: non attesté en ce sens, comme dénominatif de *rasa*. But *rasayati* is a perfectly ordinary word, often found in classical literature (e.g. D.Āl. p. 508: *yā vyāpāravatī rasān rasayituṃ kācit kavināṃ navā*). Boethlink's great dictionary was able to use only a very limited number of classical Skt. works.

110 *Kāvyamīmāṃsā* of Rājaśekhara, ed. by C. D. Dalal and R. A. Sastry, revised and enlarged by K. S. Ramaswami Sastri, 3d ed., Oriental Institute, Baroda, 1934, p. 45: *astu nāma niḥsīmārthasārthaḥ. kintu rasavata eva nibandho yukto na nīrasasya, ity āparājitiḥ. yadāha—*

sarasam api nātibahulaṃ prakṛtarasānanvitaṃ racayet
majjanapuṣpāvacayanasandhyācandrodayādivākyaṃ iha

om iti yāyāvarīyaḥ. asti cānubhūyamāno rasasyānuguṇo viguṇaś cārthaḥ, kāvye tu kavivacanāni rasayanti virasayanti ca nārthāḥ.

kukavir vipralambhe 'pi rasavattāṃ nirasyati
astu vastuṣu mā vā bhūt kavivāci rasaḥ sthitaḥ

111 *yathā tathā vāstu vastuno rūpaṃ, vaktṛprakṛtiviśeṣāyattā tu rasavattā. tathā ca yam arthaṃ raktaḥ stauti taṃ virakto vinindati. madhyasthas tatrodāste iti pālyakīrtiḥ.*
See Renou, op. cit. p. 138, fn. 62.

112 *vidagdhabhaṇitibhaṅginivedyaṃ vastuno rūpaṃ na niyatasvabhāvam, ity avantisundarī. tad āha*

vastusvabhāvo 'tra kaver atantram
guṇāguṇāv uktivaśena kāvye
stuvan nibadhnāty amṛtāṃśum induṃ
nindaṃs tu doṣākāram āha dhūrtaḥ

A similar phrase occurs in the third Uddyota of the D.Āl., p. 376: *bhaṅgiviśeṣāśrayeṇa saṃyojanaṃ rasaparipoṣāyaiva jāyate.* See also VJ. I. 10: *vakroktir eva vaidagdhyabhaṅgībhaṇitir ucyate.*

113 It is true that there has been a tendency to regard simple narrative prose as "unpoetic" which may well explain why in the later dramas its

place is more and more usurped, to the detriment of the drama, by verse. But there has existed, at least from the tenth century, the *Campū*, a mixture of prose and verse. De and Dasgupta (*A History of Sanskrit Literature*, Univ. of Calcutta, 1962, pp. 433-440) are somewhat unfair to these works. Adjectives like "dreary", and "wearisome" can hardly be applied to the *Campūrāmāyaṇa*, ascribed to King Bhoja, which contains some refreshingly simple and lovely passages. While one might deplore the language of the *Yaśastilakacampū* of *Somaprabhasūri*, one cannot fail to see how valuable a source it is for information about 10th century India, as Handiqui's fine work has demonstrated.

114 See D. H. H. Ingalls : *"Sanskrit Poetry and Sanskrit Poetics"*, Indiana University Conference on Oriental-Western Literary Relations, U. of North Carolina Press, 1955. See also the fine introduction to his "Anthology of Sanskrit Court Poetry", H.U.P., Cambridge, 1965. There is in fact a very intimate connection between painting and poetics. See V. Raghavan : "Some Sanskrit Texts on Painting", I.H.Q., IX, 1933, p. 898.

115 Bharata often uses the word *kāvya* when he refers to a drama.

116 A. Bh. I, p. 180 : *yady api ca nāṭyān nānyatra rasa iti vakṣyate.* Cf. *Locana*, p. 336 : *prītyātmā ca rasas tad eva nāṭyaṃ, nāṭyam eva veda ity asmadupādhyāyaḥ*, and most important, A. Bh. I, p. 290 : *yadi vā, nāṭyam eva rasāḥ. rasasamudāyo hi nāṭyaṃ. nāṭya eva ca rasāḥ. kāvye 'pi nāṭyāyamāna eva rasaḥ.*

117 See K. Viswanathan, *"Poetic Suggestion and Verbal Renunciation"*, A.B.O.R.I., Vol. XLI, Parts I-IV, 1962.

118 See our Śāntarasa, p. 6, and K. Kunjunni Raja : *"Indian Theories of Meaning"*, Adyar Library Series, Vol. 91, Madras 1963. A new, revised ed. has come out in 1969. Also J. Brough : *"Some Indian Theories of Meaning"*, Transactions of the Philological Society, Oxford, 1953.

119 E.g. Keith, H.S.L., p. 387.

120 Ānanda says in the third *Uddyota*, p. 441 that in fact all human utterances are, in a loose use of the term, suggestive. But : *ativicitrakaviparamparāvāhini saṃsāre kālidāsaprabhṛtayo dvitrāḥ pañcaṣā vā mahākavaya iti gaṇyante* (D. Āl. p. 93). One is reminded of the argument in Bhāmaha (II. 87) and Daṇḍin (II. 244) as to whether the line : *gato 'stam arko bhātīndur yānti vāsāya pakṣiṇaḥ* is poetry or not. As we learn from the Kāvyaprakāśa (p. 240, Ullāsa V) it is certainly full of suggestion.

121 See the *Abhidhāvṛttimātṛkā* of Mukulabhaṭṭa, ed. by Mangesh R. Telang, NSP, Bombay, 1916, p. 6 as well as the *Śabdavyāpāravicāra* of Mammaṭa, p. 2, published in the same volume. Cf. KP II. 16. Mukula knew the D.Āl. and was the teacher of Pratīhārendurāja, the commentator on the *Kāvyālaṅkārasaṅgraha* of Udbhaṭa. Kane (HSP p. 218) assigns him to 900-925 and thus Abhinava must have known his work.

122 Certain forms of *lakṣaṇā* have no purpose at all, and really speaking they hardly deserve the name of secondary usage. These are the frozen metaphors, of which *lāvaṇya* is a good example. The word comes from *lavaṇa*, salt, but the only meaning it has is "beauty". The later tradition calls this *nirūḍhā lakṣaṇā*, but Abhinava is surely correct (*Locana*, p. 462) to regard such words as *anurāga* ("love"—originally "red") as examples of *vivakṣitavācya*, and not of *tiraskṛtavācya*. Cf. *Locana*, p. 147.

123 See D.Āl. p. 426 : *vastucārutvapratītaye svaśabdānabhidheyatvena yat pratipipādayitum iṣyate tad vyaṅgyam. tac ca na sarvaṃ guṇavṛtter viṣayaḥ prasiddhyanurodhābhyām api gauṇānāṃ prayogadarśanāt.* Ānanda cites *gaṅgāyāṃ ghoṣaḥ* on p. 431, and on p. 432-433 he says : *vyañjakatvaṃ ca yathoktacārutvahetuṃ vyaṅgyaṃ vinā na vyavatiṣṭhate. guṇavṛttis tu vācyadharmāśrayeṇaiva vyaṅgyamātrāśrayeṇa cābhedopacārarūpā sambhavati, yathā—, tīkṣṇatvād agnir māṇavakaḥ.* On p. 435 Ānanda uses the word : *sahṛdayahṛdayāhlādinī* (a favourite expression with Kuntaka). See also Locana, p. 59.

124 Locana, p 432 : *nanu vyañjakatvena kathaṃ śūnyā guṇavṛttir bhavati, yataḥ pūrvam evoktam* (quotes I. 17, p. 148). *na hi prayojanaśūnya upacāraḥ prayojanāṃśaniveśī ca vyañjanavyāpāra iti bhavadbhir evābhyadhāyīty āśaṅkyābhimataṃ vyañjakatvaṃ viśrāntisthānarūpaṃ tatra nāsti ityāha.*

125 Locana, p. 105 : *yac coktam — cārutvapratītis tarhi kāvyasyātmā syāt iti tad aṅgīkurma eva. nāmni khalv ayam vivādaḥ.*

126 According to Mukula, *Abhidhāvṛttimatṛkā*, p. 19, all cases of *lakṣaṇā* are similar to *arthāpatti* and can be subsumed under this name. It is possible that Abhinava had Mukula in mind.

127 Locana, p. 433 : *śrutārthāpattāv ivārthāntarasyābhidheyārthopapādana eva paryavasānād iti bhāvaḥ. ...yāpīti. cārurūpaṃ viśrāntisthānaṃ, tadabhāve sa vyañjakatvavyāpāro naivonmīlati, pratyāvṛttya vācya eva viśrānteḥ, kṣaṇadṛṣṭanaṣṭadivyavibhavaprākṛtapuruṣavat.*

Abhinava's remarks on *śleṣa* come back to the same point : (Locaṇa, p. 273) : *na ca tena vinābhidhāyā aparipuṣṭatā kācit. ata eva samāptāyām evābhidhāyāṃ sahṛdayair eva sa dvitīyo 'rtho 'pṛthakprayatnenaivāvagamyaḥ. ... etac ca sarvodāharaṇeṣv anusartavyam. pīnaś caitro divā nātti ity atrābhidhaivāparyavasiteti saiva svārthanirvāhāyārthāntaraṃ śabdāntaraṃ vākarṣatīty anumānasya śrutārthāpatter vā tārkikamīmāṃsakayor na dhvaniprasaṅga ity alaṃ bahunā.* "For without the second meaning (in the form of the similarity between the roof-gardens and the wives in the verse cited by Ānanda on p. 272 of the Vṛtti), the literal meaning is not incomplete. And so it is that when the denotative power comes to a halt (i.e. has completed its function) the second meaning (i.e. the pun) is apprehended without any special effort on the part of sensitive readers alone. As was said earlier : "Not by

mere knowledge of grammar and lexicography (is the suggested sense understood)" etc. This should be borne in mind in the case of all examples (namely the fact that in all cases of *śabdaśaktyudbhavadhvani* and *arthaśaktyudbhavadhvani* the *abhidhā* first becomes fully realised by virtue of directly expressing a logical and self-sufficient sense, and only then the suggested sense is effortlessly understood by sensitive readers). 'Caitra is fat (but) does not eat during the day'. In such an example, the literal sense is not complete, and so another second sense or second word (namely night) is dragged in to complete the logical sense of the sentence, and so this is an example of inference for the logicians and presumption for the Mīmāṃsaka, but not of dhvani. And so enough on this matter." Abhinava's point is that suggestion does not depend on a meaning that is in itself either ridiculous or incomplete. The reason that Ānanda regards the verse (which is *Śiśupālavadha* III. 53) as an example of suggested *śleṣa* is that the pun is not essential for understanding the *vācyārtha*. Even without the suggested *upamā*, the *vācya* sense can be understood.

128 D.Āl. p. 436-441.

129 See the *Locana* on the above passage, and also the interesting remarks directed against Bhaṭṭanāyaka in the first *Uddyota*, p. 68-9, especially : *pratipattur api rasāveśo na niyataḥ, na hy asau niyamena bhīrudhārmikasabrahmacārī sahṛdayaḥ*. "The appearance of rasa in the spectator is not certain. For a sensitive reader might just not happen to feel any affinity for the timid monk (this refers to the famous *gāthā* cited by Ānanda on p. 52 as the first example of *vastudhvani*). Cf. A. Bh. I, p. 339, and NŚ. XXVII. 58.

130 Abhinava often insists that rasa is not *niyantrita*, "limited" in its scope. The same word is used (e.g. A. Bh. I, p. 192) of the *sahṛdaya* who is not "bound" by time and space in an aesthetic experience.

131 See *Vākyapadīya* II. 316.

132 D.Āl. I. 7, p. 93 :

śabdārthśāsanajñanamātreṇaiva na vedyate
vedyate sa tu kāvyārthatattvajñair eva kevalam

133 Ānanda and Abhinava (*Locana* p. 437) explain that the nature of suggestion, though it is not *niyata*, is yet not arbitrary. Abhinava introduces the *pūrvapakṣa* as follows : "Since it is not fixed, one can imagine it to be anything one likes, for it has no real nature. This means that it is not proper to examine something which has no real existence." *aniyatatvād yathāruci kalpyeta pāramārthikaṃ rūpaṃ nāstīti, na cāvastunaḥ parīkṣopapadyata iti bhāvaḥ*.

134 Locana, p. 160 : *iha tu vibhāvādicarvaṇādbhutapuṣpavat tatkālasāraivoditā na tu pūrvāparakālanubandhinīti laukikād āsvādād yogiviṣayāc cānya evāyaṃ rasāsvādaḥ* — so this aesthetic rapture is unique, it is

different both from the ordinary worldly one and also from that enjoyed by a religious ecstatic.

135 When we are absorbed in literature, practical affairs lose their urgency : *nāṭye tu pāramārthikaṃ kiñcid adya me kṛtyaṃ bhaviṣyatīty evaṃbhūtābhisandhisaṃskārābhāvāt*, A. Bh. I, p. 36. Also Locana, p. 160 : *iha tu vibhāvādy eva pratipādyamānaṃ carvaṇāviṣayatonmukham iti samayādyupayogābhāvaḥ. na ca niyukto 'ham atra karavāṇi, kṛtārtho 'ham iti śāstrīyapratītisadṛśam adaḥ. tatrottarakartavyaunmukhyena laukikatvāt.* "In literature however the *vibhāvas* etc. conveyed (by convention and context) immediately tend towards aesthetic relish (and are not ends in themselves) and so convention etc. do not play any role in the actual aesthetic relish itself. Nor is this (knowledge of the suggested sense) like the apprehension of religious (injunctions) such as : 'I have been enjoined to do such and such. I am now engaged in doing such and such. I have accomplished such and such. Because in those cases there is the expectancy to do something next, and so they are of an empirical (worldly) nature."

136 The word only occurs once in the D.Āl., on p. 549, on IV. 16 ; *sphuraṇeyaṃ kācid iti sahṛdayānāṃ camatkṛtir utpadyate.*

137 Cf. Kṣemendra's *Aucityavicāracarcā* (Minor Works of Kṣemendra, ed. by E. V. V. Rāghavācārya and D. C. Padhye, The Skt. Academy, Osmania University, Hyderabad, 1961) 3 :

> *aucityasya camatkārakāriṇaś cārucarvaṇe*
> *rasajīvitabhūtasya vicāraṃ kurute 'dhunā*

138 See the *Alaṅkārakaustubha*, p. 137.

139 See *Agnipurāṇa* (Ānandāśrama, No. 41, 1910), 339, 2 :

> *ānandaḥ sahajas tasya vyajyate sa kadācana*
> *vyaktiḥ sā tasya caitanyacamatkārarasāhvayā*

See J. L. Masson and M. V. Patwardhan, "*Jagannātha on the Definition of Poetry*", J.O.I., Baroda.

140 Edited by P. Sriramamurti, Andhra University, Waltair, 1969, p. XXXVII : *camatkāras tu viduṣāṃ ānandaparivāhakṛt.* Cf. *Vakroktijīvita* (S. K. De, 3d. ed., Calcutta, 1961) I. 56 (p 74) :

> *sarvasampatparispandasampādyaṃ sarasātmanām*
> *alaukikacamatkārakāri kāvyaikajīvitam*

141 *Sāhityadarpaṇa*, quoted under III. 3 :

> *rase sāraś camatkāraḥ sarvatrāpy anubhūyate*
> *taccamatkārasāratve sarvatrāpy adbhuto rasaḥ*

Viśvanātha introduces this as follows : *camatkāraś cittavistārarūpavismayāparaparyyāyaḥ. tatprāṇatvañ cāsmadvṛddhaprapitāmahasahṛdayagoṣṭhī-*

gariṣṭhakavipaṇḍitamukhyaśrīmannārāyaṇapādair uktam. tadāha dharmadattaḥ svagranthe —

Further on *camatkāra*, see our *Śāntarasa*, p. 46.

142 Cf. the fine line of D.Āl. II. 8 : (of *karuṇa*)

mādhuryam ārdratāṃ yāti yatas tatrādhikaṃ manaḥ

Cf. the phrase *dravībhūtaṃ premṇā* used in *Uttararāmacarita*, III. 13.

143 Locana, p. 455 : *nāyaṃ sahṛdayaḥ kevalaṃ śuṣkatarkopakramakarkaśahṛdayaḥ pratītiṃ parāmarṣṭuṃ nālam ity eṣa upahāsaḥ.* "(The person who attempts to discover whether a poem is "true" or "false") will be ridiculed as follows : This is somebody who is insensitive to literature. He is not able to appreciate an aesthetic experience for his heart has become hard by his indulging in dry logic."

144 Uttuṅgodaya's *Kaumudī*, edited by Kuppusvāmi Śāstrī, Madras, 1944, p. 147 : *adhikārī ca kāṣṭhāprāptasahṛdayabhāvaḥ kaścid eva na sarvaḥ, mīmāsakaśrotriyādes tatprakārādarśanāt.* Earlier, in explaining a particular verse, Abhinava had said that the bystanders were *sahṛdayas*, who address a young woman as *hatāśā*. The *Kaumudī* is amusing on this : "For it would be a pretty damned difficult thing to find a Vedic scholar who would ever pay such a compliment to a woman!" (Op. Cit., p. 139 : *mīmāṃsakaśrotriyādīnāṃ īdṛśī cāṭūktiḥ durlabheti sahṛdayānām ity uktam*).

145 On p. 399 of the Locana Abhinava gives his famous analogy of poetry being similar to a loving wife who coaxes us to do certain things we feel reluctant to do : *etac ca prabhumitrasammitebhyaḥ śāstretihāsebhyaḥ (vailakṣaṇyena) prītipūrvakaṃ jāyāsammitatvena nāṭyakāvyagataṃ vyutpattikāritvam pūrvam eva nirūpitam asmābhiḥ.* This is the third reference to this important comparison that so attracted later writers. First on p. 40 and again on p. 336.

146 NŚ. VII. 8, p. 348 :

yo 'rtho hṛdayasaṃvādī tasya bhāvo rasodbhavaḥ
śarīraṃ vyāpyate tena śuṣkaṃ kāṣṭham ivāgninā

Quoted in the Locana on p. p. 39.

147 Here is the passage from the Locana, p. 212 : *samarpakatvaṃ samyagarpakatvaṃ hṛdayasaṃvādena pratipattṝn prati svātmāveśena vyāpārakatvaṃ jhaṭiti śuṣkakāṣṭhāgnidṛṣṭāntena akaluṣodakadṛṣṭāntena ca. tad akāluṣyaṃ prasannatvaṃ nāma sarvarasānām guṇaḥ.* "*Samarpakatva* means that (the literary quality *prasāda*, clarity), acts by evoking the reader's sympathetic response and by infusing itself quickly, as in the example of fire and dry wood, or a clean piece of cloth (put in clear water)." This simile is given by Mammaṭa (KP. VIII). Śrīdhara (p. 277) quotes the Locana. Cf. Jhalkikar's explanation, p. 476 (7th ed., B.O.R.I., 1965, with the very fine *Bālabodhinī* of Vamanacharya Jhalkikar). The idea is that if either the cloth or the water is greasy, the water will not be easily absorbed.

148 In attempting to decide what Abhinava regarded as the true purpose of literature, we would do well to take into account his practice rather than his pronouncements. It is clear that he *says* that practical instruction in proper behaviour is half of the goal of literature. Mammaṭa sums up this position in his famous adage in I. 2 : *rāmādivat vartitavyaṃ na rāvaṇādivat*. Thus on p. 45 of the first vol. of the A. Bh. Abhinava says : *heyopādeyavyutpattiḥ phalam*. And again in the third volume of the A. Bh., p. 61 he says that *rasa* acts as the sugared pill coating the bitter medicine of *pumarthopāya* (seemingly another way of expressing *vyutpatti*). All this is true. But what most authors writing on this important subject have failed to take into account is the fact that Abhinava does not go beyond *stating* the importance of *vyutpatti*. Whereas not only does he state that *prīti* is the other half of literature's aim, but this belief is obviously essential to his theories on aesthetics. In one form or another (e.g. the insistence that truth and falsity are of no account in literature, as in the A. Bh. Vol. I, p. 43 — *lokaprasiddhasatyāsatyādivilakṣaṇatva*, cf. Locana, p. 455) Abhinava comes back to this doctrine. Where are the passages in the Locana or the A. Bh. inspired by the role of *vyutpatti* in poetry? At only one place in the Locana (p. 336) does Abhinava deal with this issue. The passage is interesting in its own right, and deserves a full translation : "In literature princes and those similar to them are rarely instructed by means of the *śrutis* and *smṛtis* etc., whose essential meaning consists exclusively in giving orders, for instance, "Do this!". In this respect the *śrutis* and *smṛtis* are like masters (who issue commands). Nor do princes generally gain instruction from mythological or historical books which reveal the relation between action and its effect in a logical manner, by showing that such and such a result comes by behaving in such and such a way. In this such works resemble friends (who advise and do not command). And yet these princes etc. must at all costs be instructed (if they are to fulfil properly their task of ruling) for they have the potential for ruling over masses of people (i.e. they will one day be rulers of men). They can be instructed in the means leading to the four goals of life by entering into their hearts (i.e. by winning their sympathy). And entering the heart consists only in imaginative experience (*rasāsvāda*). And this imaginative experience comes about (*upanata*) thanks to the presentation (*saṃyoga*) of the *vibhāvas* etc. which are essential (*nāntarīyaka*) to instruction (*vyutpatti*) in the means to the four goals of life. And thus in this manner, when one writes a composition that contains *vibhāvas* etc. that are appropriate to *rasa*, then the engrossment (*vaivaśya*) in the imaginative experience will become the cause of moral instruction (*vyutpatti*) which naturally follows (*svarasabhāvinyām*). And so delight (can be said to be the) cause of moral instruction. Imaginative experience consists in delight; delight is (the essential part of) drama, and drama is only the Veda, this is what our teacher says. Nor are delight and moral instruction (really) different from one another, for they both have the same cause (*ekaviṣayatvāt*).

"iha prabhusammitebhyaḥ śrutismṛtiprabhṛtibhyaḥ kartavyam idam ityājñāmātraparamārthebhyaḥ śāstrebhyo ye na vyutpannāḥ, na cāpyasyedaṃ vṛttam amuṣmāt karmaṇa ity evaṃ yuktiyuktakarmaphalasambandhaprakaṭanakāribhyo mitrasammitebhya itihāsaśāstrebhyo labdhavyutpattayaḥ, atha cāvaśyaṃ vyutpādyāḥ prajārthasampādanayogyatākrāntā rājaputraprāyās teṣāṃ hṛdayānupraveśamukhena caturvargopāyavyutpattir ādheyā. hṛdayānupraveśaś ca rasāsvādamaya eva. sa ca rasaś caturvargopāyavyutpattināntarīyakavibhāvādisaṃyogaprasādopanata ity evaṃ rasocitavibhāvādyupanibandhe rasāsvādavaivaśyam eva svarsabhāvinyāṃ vyutpattau prayojakam iti prītir eva vyutpatteḥ prayojikā. prītyātmā ca rasas tad eva nāṭyaṃ nāṭyam eva veda ity asmadupādhyāyaḥ. na caite prītivyutpattī bhinnarūpe eva, dvayor apy ekaviṣayatvāt.

149 Perhaps part of the difficulty stems from our interpretation of the word *vyutpatti*. Possibly "instruction" is too conservative a translation. The idea seems to be a kind of cultivation, culture, moral sensitivity. The *Alaṅkāramahodadhi* puts the emphasis on literature (I. 8) :

loke śabdādiśāstreṣu kāvyanāṭyakathāsu ca
āgamādiṣu ca prauḍhir vyutpattir iti kathyate

where the stress is on literary maturity. Rudraṭa I. 18 manages to combine both ideas :

chandovyākaraṇakalālokasthitipadapadārthavijñānāt
yuktāyuktaviveko vyutpattir iyam samāsena

Namisādhu says : *yuktāyuktaviveka ucitānucitatvaparijñānam*. "In brief, *vyutpatti* is the discrimination as to whether something is right or wrong, and comes from knowledge of prosody, grammar, arts, worldly behaviour, words and meanings of words." Professor Wright (J. C. Wright : *Vṛtti* in *Daśarūpakavidhānādhyāya* of Abhinavabhāratī B.S.O.A.S., Vol. XXVI, 1963, p. 102) has misunderstood the word vyutpādya as used of kings (Vol. II, A. Bh. p. 413). He translates "to be used as instructive material", i.e. "In view of the suitability of kings as edifying subject-matter". But the Locana passage makes it clear that kings are themselves to be instructed.

150 NŚ. I. 11 : *krīḍanīyakam icchāmo dṛśyaṃ śravyaṃ ca yad bhavet.*

151 NŚ. I. 14 :

neme vedā yataḥ śrāvyāḥ strīśūdrādyāsu jātiṣu
vedam anyat tataḥ srakṣye sarvaśrāvyaṃ tu pañcamam
dharmyam arthyaṃ yaśasyaṃ ca sopadeśyaṃ sasaṅgraham
bhaviṣyataś ca lokasya sarvakarmānudarśakam
sarvaśāstrārthasampannaṃ sarvaśilpapravartakam

152 NŚ. I. 107 :

naikāntato 'tra bhavatāṃ devānāṃ cānubhāvanam
trailokyasyāsya sarvasya nāṭyaṃ bhāvānukīrtanam
kavcid dharmaḥ kvacit krīḍā kvacid arthaḥ kvacic chamaḥ
kvacid dhāsyaṃ kvacid yuddhaṃ kvacit kāmaḥ kvacid vadhaḥ

Abhinava regards this verse as proof of the fact that Bharata considered *śānta* to be one of the *rasas*. Verses 109, 110 are important and Abhinava's commentary on them is interesting. The implications however, of both the verses and the commentary are not very clear.

153 NŚ. I. 120. However this verse is absent in some MSS, and Abhinava does not comment on it. Note the phrase in verse 114 : *viśrāntijanana,* which may well be the source of the later doctrine associated with this key word. Abhinava uses it in the sense of aesthetic repose, as we have seen.

154 See A. Bh. Vol. I, p. 4 : *api tu svarasata eva tāvan manojña-viṣayāsvādapravṛttasyāta eva vedaśāstrapurāṇādibhīruhṛdayasya tanmanojña-vastumadhye tādṛg idam vastv anupraveśitam yad balād eva pumartho-pāyāvagatiṃ karoti.* ("The drama) inevitably (*balād*) makes us understand the ways of attaining the (four) goals of life. For if one is by his very nature (*svarasata*) sensitive to beauty, and thus unmoved by the Vedas, the Purāṇas and philosophical works, it is drama, an object of beauty, that will appeal to one's heart."

155 NŚ. IV. 13 :

mayāpīdaṃ smṛtaṃ nṛtyaṃ sandhyākāleṣu nṛtyatā
nānākaraṇasaṃyuktair aṅgahārair vibhūṣitam
pūrvaraṅgavidhāv asmiṃs tvayā samyak prayojyatām

156 (On the dance being without a purpose) Abhinava (A. Bh. I, p. 21) notes that the dance has no practical purpose, and this is why we say of someone that he moves about as carefree as if he were dancing : *na tu kenacit kartavyāṃśena. loko 'py evaṃvidhe viṣaye evam āha— nṛtyatīva gacchati.*

157 NŚ. IV. 263 : (*bharataḥ*)—*atrocyate na khalv arthaṃ kaṃcin nṛtam apekṣate*

kiṃ tu śobhāṃ prajanayed iti nṛttaṃ pravartitam
prāyeṇa sarvalokasya nṛttam iṣṭaṃ svabhāvataḥ

158 A. Bh. I, p. 2 : *bhagavāṃs tv ānandanirbharatayā krīḍāśīlaḥ nṛtyatīti nāṭye tadupaskāriṇi ca nṛtte tadupajñaṃ pravṛttir iti tāv evātrādhi-daivataṃ gurū ceti namaskāryau.* See also A. Bh. Vol. I, p. 21 : *śaṅkara-syaiva bhagavataḥ paripūrṇānandanirbharībhūtadehoccaladāntaranirvāra-sundarākārasya.* see the article : "*The Naṭarāja Theme* : A New Interpretation", José Pereira, J.A.S. of Bombay, June, 1955, pp. 71-86.

159 See the fine verses of Kohala, quoted by Abhinava on p. 180 (Vol. I., A. Bh.) :

sandhyāyāṃ nṛtyataḥ śambhor bhaktyārdro nāradaḥ purā
gītavāṃs tripuronmāthaṃ taccittas tv atha gītake
cakārābhinayaṃ prītas tatas taṇḍuṃ ca so 'bravīt
nāṭyoktyābhinayenedaṃ vatsa yojaya tāṇḍavam

"Once when Śiva was dancing at sundown, Nārada's mind was filled with ecstatic love and he sang a song about the burning of the *Tripura*. So delighted was he, that while singing he also acted out the words. Then he said to Taṇḍu (one of the hundred sons of Bharata) : My boy, use this Tāṇḍava (dance) along with acting and dramatic recitation."

160 A. Bh. III., p. 71 : *lokavṛtte tāvan na sarvadā sampūrṇacandrodayo bhavati prayoge tu sambhāvanāgarbhatayā rasopayogī tathāvidhaḥ kāla-viśeṣo grahītavyaḥ.*

161 Ibid :

yadyatrāsti na tatrāsya kavir varṇanam arhati
yan nāsambhavi tatrāsya tadvarṇyaṃ saumanasyadam

The same verse is quoted in the A. Bh. Vol. II., p. 216.

162 That Abhinava disapproved of a too philosophic approach to literature is clear from the censure he applies to Bhaṭṭanāyaka in the Locana (p. 173) where he says that such discussions are all right in Mīmāṃsā, but have no place in poetry ! He makes this same facetious remark about Bhaṭṭanāyaka in the third Volume of the A. Bh., p. 309 : *kevalaṃ jaiminir anuṣṛtaḥ.*

163 NŚ. VI., p. 288 : *yathā hi nānāvyañjanasaṃskṛtam annaṃ bhuñjānā rasān āsvādayanti sumanasaḥ puruṣāḥ harṣādīṃś cādhigacchanti*. . . .On this use of the *pākaśāstra*, cf. Raghavan, "Some Concepts", p. 269.

164 NŚ. XXVII. 42 (Vol. III, p. 309) :

dainye dīnatvam āyānti te nāṭye prekṣakāḥ smṛtāḥ
ye tuṣṭau tuṣṭim āyānti śoke śokaṃ vrajanti ca

165 There are a number of such passages where expressions found in the NŚ are surely to be seen as the source of later views. Another example is the fine verse at XXV. 39 :

yo yena bhāvenāviṣṭaḥ sukhadenetareṇa vā
sa tadāhitasaṃskāraḥ sarvaṃ paśyati tanmayam

which must lie at the root of Ānanda's justly famous :

śṛṅgārī cet kaviḥ kāvye jātaṃ rasamayaṃ jagat

Quoted in Agnipurāṇa, 339, 10-11.

166 *kāvyātmakaśabdaniṣpīdanenaiva taccarvaṇā dṛśyate. dṛśyate hi tad eva kāvyaṃ punaḥ punaḥ paṭhaṃś carvyamāṇaś ca sahṛdayo lokaḥ.* Locana, p. 158-9.

167 A. Bh. I., p. 36 : *rasānubhavavaśena hṛdayābhyāntaranikhātaṃ tata evotpuṅkhaśatair api mlānimātram apy abhajamānaṃ*...

[168] This idea may well be inspired by a fine verse from the NŚ. XVI. 104 :

bahuśo yac chrutaṃ vākyam uktaṃ vāpi punaḥ punaḥ
nodvejayati yasmād dhi tan mādhuryam iti smṛtam

Vol. II, p. 339).

"When a sentence (or poem) has been heard often before, or if it is recited again and again and yet does not bore (the reader), then it is a case of the quality known as "sweetness".

[169] Cf. Locana, p. 496.

[170] See *Camatkāracandrikā*, V. 33 (p. 96) where it is said that reading a poem without *rasa* is like chewing sugarcane when the juice is gone. Also *Nāṭyadarpaṇa* (edited by G. K. Shrigondekar and L. B. Gandhi, Oriental Institute, 1929), p. 171, where it is said that a poem without *rasa* is like a mango without juice : *vipākakamanīyam api sahakāraphalaṃ virasam udvegam āvahati. ataḥ śabdārthamātraśaraṇāh śuṣkakavayaḥ.* See also *Alaṅkārakaustubha*, p. 128 where *īkṣurasa* is mentioned.

[171] Cf. *Sāhityadarpaṇa* under III. 3 : *yad uktam—puṇyavantaḥ pramiṇvanti* (i.e. *anubhavanti*) *yogivad rasasantatim.* Also the fine verse by Viśvanātha (SD. III. 2-3) :

sattvodrekād akhaṇḍasvaprakāśānandacinmayaḥ
vedyāntarasparśaśūnyo brahmāsvādasahodaraḥ
lokottaracamatkāraprāṇaḥ kaiścit pramātṛbhiḥ
svākāravad abhinnatvenāyam āsvādyate rasaḥ

which could well serve as an epitome for our book on *Śāntarasa*. The ideas of course are all taken from Abhinavagupta. See P. V. Rajamannar, "Aesthetic Experience", University of Madras, 1960.

[172] D. Āl. p. 317 and p. 332. See our ŚR. p. 10 and the forthcoming article by J. L. Masson : "*Obscenity in Sanskrit Literature*", MAFIL.

[173] Locana, p. 317 : *āsvādayitṝṇāṃ yaḥ camatkārāvighātas tad eva rasasarvasvam āsvādāyattatvāt* (*rasasya*). *uttamadevatāsambhogaparāmarśe ca pitṛsambhoga iva lajjāttaṅkādinā kaś camatkārāvakāśa ity arthaḥ. śaktitiraskṛtatvād iti. sambhogo 'pi hy asau varṇitas tathā pratibhānavatā yathā tatraiva viśrāntaṃ hṛdayaṃ paurvāparyaparāmarśaṃ kartuṃ na dadāti yathā nirvyājaparākramasya puruṣasyāviṣaye 'pi yudhyamānasya tāvat tasminn avasare sādhuvādo vitīryate na tu paurvāparyaparāmarśe tathātrāpīti bhāvaḥ.* Note that at the beginning of this passage Abhinava defines *pratibhā* and *vyutpatti* : *śaktiḥ pratibhānaṃ varṇanīyavastuviṣayanūtanollekhaśālitvam* (this is Tauta's def., cf. Locana, p. 92, Hemacandra p. 3, and Vidyācakravartin's *Sampradāyaprakāśinī*, p. 13—TSS. No. 88 and 100). *vyutpattis tadupayogisamastavastupaurvāparyaparāmarśakauśalam.*

174 Cf. Locana, p. 78 : *tathāpi pāścātyevaṃ sāmājikānāṃ sthitiḥ, tanmayībhavanadaśāyāṃ tu rater evāsvādyatā.* "But this realisation (that there is *hāsya* not *śṛṅgāra*) only dawns on the reader or spectator later. For when he is completely identified with the situation, it is love that he aesthetically enjoys."

175 Cf. Locana, p. 102 : *vidyamāna eva kramo na saṃvedyate* and Locana, p. 174 (on this see J. L. Masson and M. V. Patwardhan : "*Solution to a Long-Confused Issue in the D. Āl.*", J.O.I., Baroda.

176 Cf. Locana, p. 100 : *kāṣṭhāprāptasahṛdayabhāvasya tu vākyavṛtta-kuśalasyeva sann api kramo 'bhyastānumānāvinābhāvasmṛtyādivad asaṃvedyaḥ.*

177 See Ruyyaka's *Alaṅkārasarvasva* with the *Sañjivanī* of Vidyācakravartin, critically edited by S. S. Janaki and V. Raghavan, Meharchand Lachmandas, Delhi, 1965, p. 16 (comm.) : *vidyamāno 'pi padmapatraśata-vyatibhedanayena avidyamānavad upalakṣyate.* It is also found in Vidyādhara's Ekāvalī (see the edition with very fine notes by K. F. Trivedī, with Mallināha's *Tarala*, Bombay Skt. Series, No. 63, Bombay, 1903), p. 86. See also Jagannātha, *Rasagaṅgādhara* (KM. ed. 1939, p. 55.)

178 NS. VII. 30 : *yogīva dhyānaparo bhavati hi nirvedavān puruṣaḥ.*

179 D. Āl. p. 455 : *kāvyaviṣaye ca (vācya) vyaṅgyapratītīnāṃ satyāsatyanirūpaṇasyāprayojaktvam eveti tatra* (namely in poetry) *pramāṇāntara-vyāpāraparīkṣopahāsāyaiva sampadyate !*

180 D. Ā. p. 325 : *muktakeṣu prabandheṣv iva rasabandhābhiniveśinaḥ kavayo dṛśyante. yathā hy amarukasya kaver muktakāḥ śṛṅgārarasa-syandinaḥ prabandhāyamānāḥ prasiddhā eva.* This important passage was noted long ago by Pischel (R. Pischel, Rudraṭa's Śṛṅgāratilaka and Ruyyaka's Sahṛdayalīlā, Kiel, 1886, p. 11). *Prabandhāyamāna* means not that the verses form a *prabandha* but rather that they are as good as a *prabandha.*

181 This seems to us the implication of a very important passage in the Locana on the fourth Uddyota : "For simile of course becomes diversified by the use of such varied expressions (that convey the idea of similarity as) *nibha, pratima, chala, pratibimba, praticchāya, tulya, sadṛśa, ābhāsa*, etc. For in reality all of these expressions (which look like synonyms) have different (shades) of meaning. The word *nibha* (for example), means an "invariable appearance as similar". The word *pratima* means : "attempting to rival". This is true in all cases. The mistake of thinking that (these and other words) are pure synonyms is due to the mischief (*daurātmya*) that results from reading commentaries on poems that are (only) useful for beginners." Locana, p. 543 : *upamā hi nibha, pratima, chala, pratibimba, praticchāya, tulya, sadṛśābhāsādibhir vicitrābhir uktibhir vicitrībhavaty eva. vastuta etāsām uktīnām arthavai-*

citryasya vidyamānatvāt. niyamena bhānayogād dhi nibhaśabdaḥ, tadanukāratayā tu pratimśabda ity evaṃ sarvatra vācyaṃ, kevalaṃ bālopayogikāvyaṭīkāpariśīlanadaurātmyād eṣu paryāyatvabhrama iti bhāvaḥ.

182 See D. Āl. p. 495, 499. But it must be admitted that Ānanda's cogent and forceful arguments against artificiality had by and large almost no influence on the actual production of literature. We must bear in mind that this was the time of Ratnākara's *Haravijaya*, his *Vakroktipañcāśikā* (KM. I, pp. 101-114), and the difficult *Kapphiṇābhyudaya* (edited by Prof. Prof. Gaurishankar, Oriental Publication Series, Lahore, 1937) so similar in style and use of verbal tricks to the *Haravijaya*. Precisely why the later tradition insisted on a literature more and more removed from their emotional preoccupations is a question that deserves to be investigated in detail. Of course not all of the later tradition revelled in stylistic difficulties : there is the simple *Vīṇāvāsavadattā* (a complete edition has recently appeared, edited by K. V. Sarma, Kuppuswami Sastri Research Institute), or the *Āścaryacūḍāmaṇi* of Śaktibhadra (edited by C. Sankararama Sastri, Sri Balamanorama Series, No. 10, Madras, 1926), the charming *Kādambarīkathāsāra* of Abhinanda (edited by Durgaprasad and Parab, NSP, Bombay, 1883 — this must be the same person as mentioned by Abhinava on p. 326 of the Locana — *kathātātparye sargabandho yathā bhaṭṭajayantakasya kādambarīkathāsāram*, though Jayantabhaṭṭa is the father of Abhinanda. His *Rāmacarita*, edited by K. S. Ramaswami Sastri, G.O.S., Baroda, 1930, is also a lovely work, but while the style is simple, many of the verses are obscure because of the vocabulary employed. The anthologies give a large number of verses not found in these two works. See Ingall's translation of the *Subhāṣitaratnakośa*, where twenty verses from Abhinanda are given. Bilhaṇa's(?) *Caurapañcāśikā* (edited by S. N. Tadpatrikar, Poona Oriental Series No. 86, but if even a small number of the verses found in the extant versions really were written by Bilhaṇa, one wonders how the same poet could write in such different styles, for his authentic *Vikramāṅkadevacarita* is as difficult as any of the later *mahākāvyas*. The *Pūrvapīṭhikā* is also very simple, though one doubts its authenticity since no mention of this event is found in the last ch. of the VDC where Bilhaṇa tells his own life story), the *Padyacūḍāmaṇi* (certainly not by Aśvaghoṣa, but by a much later writer), (edited by Kuppuswami Sastri, Madras, 1924), the shorter poems of Nīlakaṇṭha Dīkṣita (edited by C. Sankara Rama Sastri, Sri Balamanorama Series No. 35, Madras, 1942, recently well translated into French by Pierre Filliozat, Institut Français d'Indologie, Pondichery), and most surprising of all from such a difficult writer, Jagannātha Paṇḍitarāja's *Bhāminīvilāsa* (edited by K. P. Parab and M. R. Telang, NSP, Bombay, 1894), which is not very good poetry but is certainly very simple. We are left with the problem of Ānanda's *Devīśataka* (edited with Kayyaṭa's comm. by Pandit Sivadatta and W. L. S. Pansikar, *Kāvyamālā* Gucchaka IX, 1916), where almost every verse of this poor poem is punned, and there are even verses that use only one consonant ! It is a good example

of *citrakāvya* at its worst. What is most puzzling is that Ānanda expressly states, in the most clear terms in the D. Āl., that presisely this sort of poetry is not even worthy of the name : *yataḥ paripākavatāṃ kavīnāṃ rasāditātparyavirahe vyāpāra eva na śobhate* (D. Āl. p. 490). To include evidence of one's verbal skill is a useless activity : *tathopanibadhyamānaṃ vā na cārutvātiśayaṃ puṣṇāti* (p. 498). He even goes so far as to state that he has demonstrated this in his own works. *sarvam etac ca mahākavīnāṃ kāvyeśu dṛśyate. asmābhir api sveṣu kāvyaprabandheṣu yathāyathaṃ darśitam* eva (p. 499). Nor is there any doubt that the *Devīśataka* is in fact by Ānanda, for the commentary on verse 104, p. 30 expressly mentions his name and speaks of the *Arjunacarita* and the *Viṣamabāṇalīlā*, both of which works are quoted by Ānanda in the D. Āl. as his own compositions. Ānanda does say (pp. 499-500) that young writers often indulge in *citrakāvya*, and perhaps we must write off the *Devīśataka* as a product of Ānanda's extreme youth.

183 Locana, p. 107 : *vismayakṛd vṛttādivaśāt, na tu sahṛdayābhilaṣaṇīyacamatkārasārarasaniḥṣyandamayam.*

184 Cf. D. Āl. II. 10 :

> *samarpakatvaṃ kāvyasya yat tu sarvarasān prati*
> *sa prasādo guṇo jñeyaḥ sarvasādhāraṇakriyaḥ*

185 Locana, p. 219 (on II. 16, where the phrase *apṛthagyatnanirvartyaḥ* is used) : *rasasamavadhānena vibhāvādighaṭanām eva kurvaṃs tannāntarīyakatayā yam āsādayati sa evātrālaṅkāro rasamarge, nānyaḥ. tena vīrādbhutādiraseṣv api yamakādi kaveḥ pratipattuś ca rasavighnakāry eva sarvatra. gaḍḍarikāpravāhopahatasahṛdayadhurādhirohaṇavihīnalokāvarjanābhiprāyeṇa tu mayā (kārikākāreṇa) śṛṅgāre vipralambhe ca viśeṣata ity uktam iti bhāvaḥ.* This refers to II. 15 :

> *dhvanyātmabhūte śṛṅgāre yamakādinibandhanam*
> *śaktāv api pramāditvaṃ vipralambhe viśeṣataḥ*

186 This is not very convincing, since if the reader blindly follows convention, a word from the *Kārikākāra* is not going to change his mind, but the point is interesting.

187 See above.

188 See above.

189 Locana, p. 97, where Abhinava quotes Bhāmaha (I. 5) : *kāvyaṃ tu jātu jāyeta kasyacit pratibhāvataḥ, iti nayena yady api svayam asyaitat parisphurati, tathāpīdam ittham iti viśeṣato nirūpyamāṇaṃ sahasraśākhībhavati.*

190 Abhinava quotes a verse from his Guru's guru (Utpala). For the interpretation of this verse see J. L. Masson : "*Spontaneity vs. Effort*". Journal of Indian Philosophy, the Hague.

191 A. Bh. III. p. 61 : *rasa eva hi prītyā vyutpattipradaṃ nāṭyātmakaṃ śāstram.*

192 There is no limit to the number of *vibhāvas*. But we must bear in mind that they exist in the drama, not in real life. Thus when Bharata says *iṣṭajanaviprayoga* (p. 317, Vol. I.) he of course is referring to characters within the drama. Abhinava makes this clear on p. 320 (Vol. I) when he says : *etair* (*vibhāvair*) *utpadyate kavinā vibhāvatvena varṇyamānaiḥ.*

193 Bharata does not distinguish between an *ālambanavibhāva* and *uddīpanavibhāva*. He only uses the term *vibhāva*.

194 This setting is of course indicated by description in a play.

195 There is no limit on the number of *anubhāvas*, but some Western writers have mistakenly thought that the *sāttvikabhāvas* belong to the audience as well. They do not.

196 Bharata lists thirty-three of these, but makes it clear in the seventh *Adhyāya* that this number is not meant to be exhaustive.

197 Thus the commonly held view that a *vyabhicāribhāva* is essentially identical with a *sthāyibhāva* is incorrect, since there is the above-mentioned essential distinction between them, even though both deal with emotions.

198 It is often compared to an ocean in the later literature. Cf. *Sāhityamīmāṃsā* (edited by K. S. Sāstrī, TSS, CXIV, Trivandrum, 1934) p. 54 where a *sthāyibhāva* is said to be a *lavaṇākaraḥ* and :

> *yathā rumāyāṃ nikṣiptaṃ sarvaṃ lavaṇaṃ sampadyate*
> See also *Rasārṇavasudhākara* II. 104, *Daśarūpa* IV. 34.

199 Cf. Locana, p. 181 : *svātmagatatvena ca pratītau svātmani rasasyotpattir evābhyupagatā syāt. sā cāyuktā sītāyāḥ. sāmājikaṃ praty avibhāvatvāt.*

However Cf. *Mālavikāgnimitra*, II. 8 :

> *aṅgair antarnihitavacanaiḥ sūcitaḥ samyag arthaḥ*
> *pādanyāso layam anugatas tanmayatvaṃ raseṣu*
> *śākhāyonir mṛdur abhinayas tadvikalpānuvṛttau*
> *bhāvo bhāvaṃ nudati viṣayād rāgabandhaḥ sa eva*

200 See Vidyācakravartin's clear definition of *rasa* (*Sañjīvanī* on Ruyyaka's *Alaṅkārasarvasva*, S. S. Janaki and V. Raghavan, Meherchand Lachmandas, Delhi, 1965), p. 16 : *rasās tu vibhāvānubhāvavyabhicāribhir vyajyamānā ratyādayaḥ sahṛdayapratītiviśeṣāḥ.*

201 See below.

202 According to Bahurūpamiśra (see V. Rabhavan, "*Bahrūpamiśra's Commentary on the Daśarūpaka*", J.O.R. Vol. VIII, 1934, p. 325) there was

a view (of Bhaṭṭanāyaka ?) that both *rasas* and *guṇas* are *alaṅkāras*, since speech has three varieties : *svabhāvokti, vakrokti* and *rasokti*. He then quotes the famous lines of Bhaṭṭanāyaka : *śabdaprādhānyam* etc. (quoted in the Locana, p. 87).

203 All of Ānanda's critics accepted *rasa*. Thus Mahimabhaṭṭa (*Vyaktiviveka*, edited by R. Dwivedi, Kashi Sanskrit Series, Chowkhamba, Banaras, 1964), p. 70 : *yatra vibhāvādimukhena bhāvānām avagamas tatraiva sahṛdayaikasaṃvedyo* (note this) *rasāsvādodaya iti vastusvabhāva evāyaṃ na paryanuyogapadavīm avatarati prāmāṇikānām.* Kuntaka (who is much more subservient to Ānanda than most authors have noticed), *Vakroktijīvita* (De's third ed., 1961, p. 225) :

nirantararasodgāragarbhasandarbhanirbharāḥ
giraḥ kavīnāṃ jīvanti na kathāmātram āśritāḥ

In discussing the famous first illustration of the D. Āl., *bhama dhammia*, Abhinava criticises the interpretation of Bhaṭṭanāyaka as follows : "Now the appearance of *rasa* in the spectator is not certain. For a sensitive reader might just not happen to feel any affinity for the timid monk. Should you argue that you (Bhaṭṭanāyaka) envisage a situation in which the reader would happen to be a particular person who is timid by nature (and thus helpful to the manifestation of *bhayānakarasa*) then we must ask why on earth you cannot stand the function of suggestion, which consists primarily of the imagination of the speaker and the reader." Locana, p. 69 : *pratipattur api rasāveśo na niyataḥ, na hy asau niyamena bhīrudhārmikasabrahmacārī sahṛdayaḥ. atha tadviśeṣo 'pi sahakārī kalpyate, tarhi vaktṛpratipattṛpratibhāprāṇito dhvananavyāpāraḥ kiṃ na sahyate.*

204 See *Pratīhārendurāja* (on Udbhaṭa), p. 83 : *rasādyadhiṣṭhitaṃ kāvyam jīvadrūpatayā yataḥ kathyate tad* (therefore) *rasādīnāṃ kāvyātmatvaṃ vyavasthitam.* See A.B.O.R.I., Vol. XXXIX, pt. I-II, pp. 118-126.

205 D. Āl. p. 363 : *rasādirūpavyaṅgyatātparyam evaiṣāṃ yuktam iti yatno' smābhir ārabdho na dhvanipratipādanamātrābhiniveśena.*

206 But not in literature. It is important to distinguish the two, for Ānanda constantly reminds the reader that writers like Kālidāsa and the authors of the *Rāmāyaṇa* and the *Mahābhārata* used *rasa* in their work, whether or not they were aware of the name.

207 *Vyaktiviveka* I. 26 : *kāvyasyātmani saṃjñini rasādirūpe na kasyacid vimatiḥ.* (A ref. to D. Āl. I.)

208 Cf. *Viṣṇudharmottarapurāṇa* III. 30. 292 :

nāṭyasya mūlaṃ tu rasaḥ pradiṣṭaḥ

209 Bhāmaha mentions *rasa* only in passing I. 21, III. 6 and V. 3, (the meaning being unclear in the last mentioned place). Daṇḍin of course was aware of *rasa* (I. 62) :

kāmaṃ sarvo 'py alaṅkāro rasam arthe niṣiñcati
tathāpy agrāmyatvaivainaṃ bhāraṃ vahati bhūyasā

and also at I. 18, I. 51, II. 275 and III. 149, but he does not devote any special study to it. Vāmana mentions it only once, at III. 2. 15 (*dīptarasatvaṃ kāntiḥ*). Udbhaṭa under IV. 3 is more elaborate (see J. L. Masson, "*Svaśabdavācya*", where Udbhaṭa's position is examined in some detail), and it is not impossible (in view of the several times that Abhinava and later writers say '*ity audbhaṭāḥ*') that he considered the problem in much greater detail in his now lost commentary on the *Nāṭyaśāstra*. Note that Pratīhārendurāja (The *Kāvyālaṅkārasārasaṅgraha*, with the Laghuvṛtti of Indurāja—nothing to do with Bhaṭṭendurāja, the guru of Abhinava—edited by N. D. Banhatti, B.O.R.I., Poona, 1925) on IV. 2 (p. 51) says: *yad uktaṃ bhaṭṭodbhaṭena catūrūpā bhāvāḥ* and on IV. 4 (p. 53) *yad uktaṃ bhaṭṭodbhaṭena pañcarūpā rasāḥ*, which are either quotations from the NŚ comm. or from the lost *Bhāmahavivaraṇa* (see the quotations from this work in Śrīdhara, Appendix F., p. XXXVII, Vol. II. See also J. L. Masson: "*On the Authenticity of the so-called Bhāmahavivaraṇa of Udbhaṭa*", Indo-Iranian Journal, the Hague). See also the article mentioned above by L. R. Simha, ABORI, 1958, p. 118. How though, are we to explain the fact that Udbhaṭa is not mentioned in the *rasaprakaraṇa* of the A. Bh.? Mr. Masson believes that this is some evidence that Ānanda or the *dhvani* tradition is responsible for speculation on the nature of *rasa*.

210 We do not believe that we have the complete *Kāvyādarśa* (and it is possible that Daṇḍin dealt with rasa in the lost portion). We say this because at III. 171 (Madras ed. IV. 49), Daṇḍin says that a certain subject will be dealt with (*āvirbhaviṣyati*) in the chapter (*pariccheda*) on the fine arts (*kalā*). Since the present chapters of the work are also called *paricchedas*, it seems to us likely that this refers either to a later chapter that Daṇḍin actually wrote and which was lost, or to a part of the work he intended to write but never actually did. S. L. Katre ("*Kalāpariccheda, an obsolete section of Daṇḍin's Kāvyādarśa, Evidence for its existence in the 13th and 14th centuries A.C.*, p. 94, J.B.B.R.A.S., Vol. 26, 1951) cites a passage from Yaśodhara's *Jayamaṅgalā* on *Kāmasūtra* I. 3. 16 where two quotations from the *Kāvyādarśa* are given that are not found in the present text. He also (I.H.Q. No. 2, June 1948, pp. 114-122) cites a quotations from the *Kāvyādarśa* (*yathāha daṇḍī*) in Jagaddhara's commentary on the *Mālatīmādhava* I. 18 (note that one of the passages quoted deals with the *prakaraṇa*, so *rasa* may have figured too). However the earliest commentator on the KD, Ratnaśrī (10th cen., edited by A. Thakur and U. Jha, Mithila Institute of Post-Graduate Studies and Research in Sanskrit Learning, Darbhanga, 1957) says: *caturthakalāparicchedo 'sya daṇḍino 'sti sa tv iha na pravartate.* The anonymous but seemingly old commentator *Hṛdayaṃgama* (edited by R. B. M. Rangacarya, Brahmavadin Press, Madras 1910, with the brief

Taruṇavācaspati of the thirteenth century) says: *catuṣṣaṣṭikalāsaṃgrahātmakaḥ kāvyādarśasya kaścid anyo 'pi paricchedo 'stīty āhuḥ*, i.e. people speak of it (but obviously he had not seen it).

211 As Namisādhu says (p. 2) on Rudraṭa's *Kāvyālaṅkāra* : *doṣā rasāś ceha prāsaṅgikāḥ na tu pradhānāḥ*. Even writers like Mammaṭa, Viśvanātha and Jagannātha have nothing really new to say on *rasa*. Why is this? Moreover, textbooks written on these works by such authors as Kane, Sukthankar etc. invariably avoid the chapters on *rasa* and *dhvani!* Is this out of modesty? We cannot understand why the most interesting topics should be the least dealt with.

212 *Camatkāracandrikā*. V. 10:

> *guṇādhyāv api vāgarthau nīrasau ko'numodate*
> *parasparānurāgeṇa rahitāv iva dampatī*

Abhinava (in an obscure passage where he seems to say that Vālmīki has made many mistakes in the *Rāmāyaṇa* and he is not afraid to say so!, Vol. III, p. 74) defines poetry as whatever flows with *rasa* : *sa hi bhāgaḥ kāvyaṃ yaś ca yaś ca rasābhiniṣyandī varṇya ity uktam asakṛt*.

213 A single consistent translation of the word *rasa* is impossible. "Mood" seems to us to convey a sense of transitoriness that is not really appropriate to *rasa*. *Rasa* always involves emotion, so perhaps "imaginative experience" and "aesthetic experience" are best. It is after all, a state of mind. Cf. *Saṅgītaratnākara*, Vol. II, p. 813 (VII. 1362) : *dhīviśeṣaḥ*. It is *svasaṃvedya* (1336) as Ānanda and Mahimabhaṭṭa have also said.

214 E.g. in the fourth Uddyota, on p. 526 of the Locana, where *ratiṃ sutarāṃ poṣayati* stands for *śṛṅgārarasaṃ sutarāṃ poṣayati*, i.e. here the *sthāyibhāva rati* is used for the *rasa śṛṅgāra*.

215 Thus on p. 87 of the Locana Abhinava quotes the fine line from the *Hṛdayadarpaṇa* : *yāvat pūrṇo na caitena* (i.e. *rasena*) *tāvan naiva vamaty amum* with apparent approval, though in other places (e.g. A. Bh. I, p. 291, *tena nāṭya eva rasā na loke*, and *ata eva naṭe na rasaḥ*) he denies the existence of *rasa* outside the realm of art. A *vyabhicāribhāva* can appropriately be translated by "mood", but we should remember that the *vyabhicāribhāvas* belong only to the characters of a drama, and not to the audience, whereas in the case of *rasa* it is just the opposite.

216 Kuntaka is a good example. He criticises Udbhaṭa very severely for believing that *rasa* could ever be conveyed by direct speech (see J. L. Masson : *"Philosophy and Literary Criticism in Ancient India"*, Journal of Indian Philosophy, No. 2, the Hague). (Thus De, p. XXXVII : "In the figure *rasavat* which was recognised by old Poetics and which helped to smuggle in, as it were, the idea of *rasa* into their systems, the moods and feelings are roused not for their own sake, but only to adorn the expressed thought. Kuntaka substantially follows this tradition.", is

wrong, for Kuntaka is explicit about the impossibility of *rasa* being *svaśabdavācya*. See III. 11 and his comments on Udbhaṭa IV. 3 on p. 159 (verse 37). Cf. I. 25-29. The whole of Kuntaka's phraseology : *nirargala-rasāsāra, abhinavabhaṅgī, sahṛdayahṛdayāhlādakāri, vineyānandaniṣpatti, rasaniṣyandatatpara*, and the constant use of *camatkāra, pratibhā, sahṛdaya, kam api* (*anirvacyānanda*) etc. shows how deeply influenced (to his advantage) Kuntaka was by Ānandavardhana, a debt that he moreover cheerfully acknowledges (see p. 89 of the 1st ed.). Professor K. Krishna-murthy kindly informs us that he is in the process of publishing a complete translation of the *Vakroktijīvita*. We have received the first part : *"The Essence of Poetic Speech"*, Karnatak University Journal : Humanities—vol. XII, 1968.

217 The fully responsive reader (the *sahṛdaya*) is essential to the doctrine of *rasa*. In a lovely verse by Dharmadatta, quoted in the *Sāhitya-darpaṇa* under III. 8, we are told that if the spectator is not acutely attuned to the poetry, he will be no better than the dead wood on the walls of a theatre, i.e. he will feel nothing.

savāsanānāṃ sabhyānāṃ rasasyāsvādanaṃ bhavet
nirvāsanās tu raṅgāntaḥkāṣṭhakuḍyāśmasannibhāḥ

(Quoted in the *Alaṅkārakaustubha*, p. 123, and *Kāvyapradīpa*, p. 49, see also Trivedi's edition of the *Ekāvalī* of Vidyādhara, Bombay, Govt. Central Book Depot, 1903, B.S.S. 63, p. 427). Cf. A.Bh. I, p.291 translated below where Abhinava says that the glass in which wine is served cannot appreciate its flavor! See V. Venkatachalam, *"The Inter-Relation of the Kavi and the Sahṛdaya in Sanskrit Literary Criticism"*, p. 35, "Principles of Literary Criticism in Sanskrit", edited by R. C. Dwivedi, Motilal Banarsidass, Delhi, 1969.

218 *Kāvyaprakāśa* I. 2, *vṛtti*: *vigalitavedyāntara; Sāhityadarpaṇa* III. 2: *vedyāntarasparśaśūnyaḥ brahmāsvādasahodaraḥ*. The vocabulary is the same in both cases. Thus cf. *Sāhityamīmāṃsā*, p. 159 (TSS ed.) : *tatsvarūpam* (namely *rasasya svarūpam*) *asandeham atīndriyam abādhitam tad idam yuṣmadasmattābhedapralayakāraṇam*, for when we are absorbed in an imaginative experience, we do not distinguish between "you" and "me". Cf. Camatkāracandrikā, V. 4 :

śivo rasa iti proktaḥ satyam bhāvakasattamaiḥ
no cel lokopakārāya katham asyāṣṭamūrtitā

Abhinava in his *maṅgalaślokas* to the beginning of each chapter of the NŚ has already identified śiva with rasa (cf. *Śāntarasa*, p. 52).

219 D. Āl. p. 162 : *ye 'pi sahṛdayahṛdayasaṃvedyam anākhyeyam eva dhvaner ātmānam āmnāsiṣus te 'pi na parīkṣya vādinaḥ. . . .yadi punar dhvaner atiśayoktyānayā kāvyāntarātiśāyi taiḥ svarūpam ākhyāyate tat te 'pi yuktābhidhāyina eva.*

220 Cf. *Laṅkāvatāra,* p. 144 (edited by Bunyiu Najio, Kyoto, 1923)
yasyāṃ ca rātryāṃ dhigamo (read : *dhīgamo?*) *yasyāṃ ca parinirvṛtaḥ*

etasminn antare nāsti mayā kiñcit prakāśitam

Also Laṅkāvatāra, p. 194 : *tattvaṃ hy akṣaravarjitam.* Other quotations are given by Vidhushekar Bhattacharya, op. cit., p. 213-214.

221 This may well come from Advaita and from *Śūnyavāda* Buddhism. Ānanda notes that *anirdeśyatva* is a Buddhist position (D. Āl. p. 519) and one can well understand. Faced with what they regard as absolute reality, how else is one to behave? As the *Yogavāsiṣṭha* says, ultimately only silence remains (*maunam evāvaśiṣyate,* VI B 83, 29). Perhaps this is what lies behind the strange phrases of many Buddhist authors. We think of Nāgārjuna's fine lines (*Mādhyamikakārikā,* 449) :

tathāgato yatsvabhāvas tatsvabhāvam idaṃ jagat
tathāgato niḥsvabhāvo niḥsvabhāvam idaṃ jagat

Ultimately, *Śūnyavāda* is an abdication of reason in favour of personal experience (though reason will carry one along pretty far). Advaita has a similar tendency (*sākṣādanubhava* is the ultimate criterion for Śaṅkara) but is less uncompromising. For Śaṅkara and almost all later Advaitins, the ordinary world is *vyāvahārika,* with a relative reality of its own, it is not *prātibhāsika,* totally unreal, like the *gaganāravinda.* See the verses that Śaṅkara quotes (*Brahmasūtrabhāṣya* I. 4. 4.) of Sundarpāṇḍya : *laukikaṃ tāvad evedaṃ pramāṇam tv ātmaniścayam.* For the Buddhist *śūnyavādin* there is no difference between the world of illusion (*prātibhāsika*) and the world of everyday life. This position does exist in Advaita (where it is called *dṛṣṭisṛṣṭivāda*) and an orthodox Vedāntin like Madhusūdana Sarasvati in his *Advaitasiddhi,* p. 533 admits that this doctrine (which he explains as *yadā yat paśyati tat samakālam tat sṛjati,* i.e. we create whatever we see) is really the highest form of *Advaita.* This is the *ajātavāda* of Gauḍapāda who, in spite of present-day apologists like T. M. P. Mahadevan, is surely very close to the *Śūnyavāda* position. Perhaps the *vyāvahārikaprāmāṇyavādins* like Śaṅkara felt compelled to denounce the Buddhists so vehemently because they realised that the implications the *Śūnyavāda* drew were the same they should draw. See the fine article by D. H. H. Ingalls, "*Śaṅkara's Arguments Against the Buddhists*", Philosophy East and West, Vol. III, 1953-54, pp. 291-306. The best explanation of the *anirvācya* doctrine we have seen is in the forthcoming volume in *Janua Linguarum* by B. K. Matilal : "Indian Philosophical Analysis". Poets too saw the implications of this doctrine, cf. *Gaüḍavaho,* stanza 94 (p. 29). Cf. the lovely traditional verse about Śaṅkara (we thank Paṇḍit Śrīnivāsaśāstrī, senior Paṇḍit of the Deccan College, for bringing to our attention this and other passages while discussing the problem of "silence" with him) :

citraṃ vaṭataror mūle vṛddhāḥ śiṣyāḥ gurur yuvā
guros tu maunaṃ vyākhyānaṃ śiṣyās tu cchinnasaṃśayāḥ

"How strange! Under the Banyan tree are old men. Their teacher is only a boy. His explanation consists in silence. Yet the students are free from questions." Mr. John Levy informs us that this verse is found in the *Dakṣiṇāmūrtistotra*.

222 *Subhāṣitāvalī* No. 158 (quoted also by S. D. K. De, I.H.Q. IX, no. 1-3, reprinted in "*Some Problems of Sanskrit Poetics*", "The Problem of Poetic Expression"):

kaver abhiprāyam aśabdagocaram sphurantaṃ ārdreṣu padeṣu kevalam vadadbhir aṅgaiḥ sphuṭaromavikriyair janasya tuṣṇīṃbhavato 'yam añjaliḥ

223 *Saduktikarṇāmṛtam* V. 32. 1:

yad etad vāgarthavyatikaramayaṃ kiñcid amṛtam
tad ānandasyandaiḥ sahṛdayamanāṃsi snapayati
idaṃ kāvyaṃ tattvaṃ sphurati tu yad atrānuparamam
tadantarbuddhīnāṃ sphuṭam atha ca vācām aviṣayaḥ

224 What this verse glosses over is the fact that Ānanda insists that *dhvani* is not *vācām aviṣaya*. Kuntaka seems to have held a theory that resembles the one mentioned in both the above verses. We find that he says (p. 51): *yadi tathāvidhaṃ kavikauśalam atra sambhavati, tad vyapadeṣṭum iyattayā na kathaṃcid api pāryate, kevalaṃ sarvātiśayitayā cetasi parisphurati.* And again, on p. 54, after quoting the fine verse from Raghuvaṃśa XVI. 50, he notes: atra *saṃniveśasaundaryamahimā sahṛdayasaṃvedyo na vyapadeṣṭum pāryate.* This is surely in response to Ānanda who uses similar words.

225 A. Bh. I, p. 284: *tatra lokavyavahāre kāryakāraṇasahacārātmakaliṅgadarśane sthāyyātmaparacittavṛttyanumānābhyāsapāṭavād adhunā tair evodyānakaṭākṣavīkṣādibhir laukikīṃ kāraṇatvādibhuvam atikrāntair vibhāvānubhāvanāsamuparañjakatvamātraprāṇaiḥ ata evālaukikakavibhāvādivyapadeśabhāgbhiḥ prācyakāraṇādirūpasaṃskāropajīvanakhyāpanāya vibhāvādināmadheyavyapadeśyair bhāvādhyāye 'pi vakṣyamāṇasvarūpabhedair guṇapradhānatāparyāyeṇa sāmājikadhiyi samyagyogaṃ sambandhamaikāgryaṃ vāsāditavadbhir alaukikanirvighnasaṃvedanātmakacarvaṇāgocaratāṃ nīto 'rthaś carvyamāṇataikasāro na tu siddhasvabhāvaḥ tātkālika eva na tu carvaṇātiriktakālāvalambī sthāyivila(yila)lakṣaṇa eva rasaḥ.*

226 *Udyāna* is a *vibhāva*. *Kaṭākṣavīkṣā* should logically be an *anubhāva* then. But it is more generally used as an *uddīpanavibhāva*.

227 *Saṃyoga*, *sambandha* and *aikāgrya* are all synonyms. They are used to paraphrase the word *saṃyogāt* in the *rasasūtra*.

228 Cf. A. Bh. I. p. 285: *siddhasya kasyacid prameyabhūtasya rasa-*

syābhāvāt. Cf. Locana, p. 187 : *pratītir eva viśiṣṭā rasanā*. Also, ibid. : *pratīyamāna eva hi rasaḥ*.

229 The point is that *rasa* ceases to exist after its enjoyment.

230 Ānanda does this in the first Uddyota, briefly, but more fully in the third *Uddyota*, pp. 402-457.

231 Locana, p. 79 : *na cāyaṃ rasādir arthaḥ 'putras te jātaḥ'* (cf. p. 176 of the Locana) *ity ato yathā harṣo jāyate tathā. nāpi lakṣaṇayā. api tu sahṛdayasya hṛdayasaṃvādabalād vibhāvānubhāvapratītau tanmayībhāvenāsvādyamāna eva rasymānataikaprāṇaḥ siddhasvabhāvasukhādivilakṣaṇaḥ parisphurati*.

232 The same example, along with an amusing counter-example, "O Brahmin, your virgin daughter is pregnant!" is cited by Mammaṭa, under V. 2, p. 229 Jhalkikar's ed.

233 We take *siddhasvabhāvasukhādi* as a *karmadhāraya* compound, "happiness whose nature is well-known". This is quite different from the way both the *Bālapriyā* and the *Kaumudī* (p. 147) take it. We can understand *sukhādi* as referring to the *harṣa* mentioned on p. 146 (K. Sastri ed.) arising from the words *putras te jātaḥ*. The *ādi* in *sukhādi* can be taken to stand for *duḥkha* arising from the words *kanyā te garbhiṇī* (following Mammaṭa). So *siddhasvabhāvasukhādi* will mean *laukikasukhaduḥkhādī*. This seems to us better than the complicated interpretations proposed by the *Bālapriyā* (p. 80) and Uttuṅgodaya (p. 147). Moreover, ordinary emotions (the *sthāyibhāvas*) already exist, independently, whereas *rasa* has no objective existence, it is only a psychological experience. Abhinava often insists on this fact, that *rasa* is personal, i.e. *anubhava*, an immediate experience. Cf. A. Bh. I. p. 284 : *laukikacittavṛttyanumāne kā rasatā*. *Laukikacittavṛtti* here means *sthāyibhāva* in general. The emphasis therefore of this line is not on *laukika*, as has generally been thought, but on *anumāna*. What Abhinava means is that something we infer is not immediate. It is, of course, also in response to Śaṅkuka, who holds that the spectator infers the existence of the *sthāyibhāva* (which is *laukika*) in the original character from the imitation (*anukāra*) of the actor. *Rasa* is an *anubhava* and has nothing to do with worldly feelings (*laukikasaṃvedana*) : *tenālaukikacamatkārātmā rasāsvādaḥ smṛtyanumānalaukikasaṃvedanavilakṣaṇa eva* (p. 284). "The aesthetic enjoyment of *rasa* consists in a completely extraordinary sense of wonder (*camatkāra*) and is totally different from ordinary feelings like memory or inference." Thus Abhinava insists that we can never really duplicate the feeling of *rasa* outside of the theatre.

234 Locana p. 155 : *kim atra paracittavṛttimātre pratipattir eva rasapratipattir abhimatā bhavataḥ? na caivaṃ bhramitavyam; evaṃ hi lokagatacittavṛttyanumānamātram iti kā rasatā? yas tv alaukikacamatkārātmā rasāsvādaḥ kāvyagatavibhāvādicarvaṇāprāṇo nāsau smaraṇā-*

numānādisāmyena khilīkārapātrīkartavyaḥ. kiṃtu laukikena kāryakāraṇānumānādinā saṃskṛtahṛdayo vibhāvādikaṃ pratipadyamāna eva na tāṭasthyena pratipadyate, api tu hṛdayasaṃvādāparaparyāyasahṛdayatvaparavaśīkṛtatayā pūrṇībhaviṣyadrasāsvādāṅkurībhāvenānumānasmaraṇādisaraṇim anāruhyaiva tanmayibhavanocitacarvaṇāprāṇatayā. na cāsau carvaṇā pramāṇāntarata jātā pūrvaṃ, yenedānīṃ smṛtiḥ syāt. na cādhunā kutaścit pramāṇāntarād utpannā, alaukike pratyakṣādyavyāpārāt. ata evālaukika eva vibhāvādivyvahāraḥ. yadāha—'vibhāvo vijñānārthaḥ loke kāraṇam evābhidhīyate na vibhāvaḥ . anubhāvo 'pi alaukika eva. yad ayam anubhāvāyati vāgaṅgasattvakṛto 'bhinayas tasmād anubhāva iti. taccittavṛttitanmaybhavanam eva hy anubhavanam. loke tu kāryam evocyate nānubhāvaḥ. ata eva parakiyā na cittavṛttir gamyata ity abhiprāyeṇa 'vibhāvānubhāvavyabhicārisaṃyogād rasaniṣpattiḥ' iti sūtre sthāyigrahaṇaṃ na kṛtam. tat pratyuta śalyabhūtaṃ syāt. sthāyinas tu rasībhāva aucityād ucyate, tad vibhāvānubhāvocitacittavṛttisaṃskārasundaracarvaṇodayāt. hṛdayasaṃvādopayogilokacittavṛttiparijñānāvasthāyām udyānapulakādibhiḥ sthāyibhūtaratyādyavagamāc ca. vyabhicārī tu cittavṛttyātmatve 'pi mukhyacittavṛttiparavaśa eva carvyata iti vibhāvānubhāvamadhye gaṇitaḥ. ata eva rasyamānatāyā eṣaiva niṣpattiḥ, yat prabandhapravṛttabandhusamāgamādikāraṇoditaharṣādilaukikacittavṛttinyagbhāvena carvaṇārūpatvaṃ...kim etad? nanv ayam asav alcukiko rasaḥ....nanu kvaitad dṛṣṭam anyatra? yata eva na dṛṣṭam tata evālaukikam ity uktam. nanv evaṃ raso 'pramāṇaṃ syāt. astu, kiṃ tataḥ? taccarvaṇāta eva prītivyutpattisiddheḥ kim anyad arthanīyam. The objector goes on to say that this is unreliable, how do we know that it exists? (*apramāṇakam*). Abhinava answers that it is: *svasaṃvedanasiddha*. As the *Ekāvalī*, p. 88 says, the proof of *rasa* is: *sakalasahṛdayahṛdayasaṃvedana*. Rasa is *felt*, therefore it exists. How similar this is to the *Vedānta* concept of inner experience. In a very interesting passage of the *Brahmasūtrabhāṣya* (IV. 1. 15), Śaṅkara refuses to discuss the issue of whether the *jīvanmukta* continues to live or not: *kathaṃ hy ekasya svahṛdayapratyayam brahmavedanaṃ* (*brahmajñānam*, or *brahmānubhavaḥ*) *dehadhāraṇaṃ cāparena pratikṣeptuṃ śakyeta*. Since we have no way of getting inside these men's heads, unless we wish to claim they are lying or deceiving themselves, we must accept what they say as corresponding to inner experience.

235 One wonders whether Bharata really did have a hidden purpose in omitting to mention the word *sthāyibhāva* in the *sūtra*. We think that all he meant was that since *rasa* and *sthāyibhāva* are for all intents and purposes synonymous (for the SB is always present, in latent form), to say *rasaniṣpatti* is the same as saying *sthāyibhāvaniṣpatti*. But Abhinava is more subtle. According to him, the *sthāyibhāva* is not an objective element in quite the same way that the *vibhāvas* and the *anubhāvas* are (they are, after all, *svaśabdavācya*). If it had been mentioned along with them, readers would have been misled into thinking that it is an objective element like the *vibhāvas* and *anubhāvas*. The *sthāyibhāva* is really the subjective mood (*cittavṛtti*) that is suggested, or awakened in

the reader. It is his latent *vāsanās* that are transformed into *rasa*. As such it is a purely subjective experience.

236 This is a difficult passage, the syntax is somewhat confused and the order of events rather unusual. Here is what we think Abhinava means to say : there are five steps in the aesthetic experience. (1) We have an inferential knowledge of the *sthāyibhāva*, say *rati*, as existing in the *anukārya*, the person who is being protrayed. This is the starting point. This is how we understand Abhinava's phrase *lokacittavṛttiparijñāna*. (2) Next this same *sthāyibhāva* is aroused (*udbodhana*) in the *sahṛdaya*. For this, inferential knowledge of the *sthāyibhāva* existing in the *anukārya* is necessary. (3) Then comes *hṛdayasaṃvāda*, where the spectator feels a sympathetic response, i.e. he begins to react to the situation. (4) Then comes complete identification with the situation being portrayed (*tanmayībhāva*), and finally, (5) *rasacarvaṇā*.

237 The *Ekāvalī*, p. 91, uses these arguments of Abhinava to show why *rasa* is neither *savikalpakajñāna* nor *nirvikalpakajñāna*. Cf. *Kavyaprakāśa* IV (before 27, p. 94-95 Jhalkikar's ed.) : *nāpi savikalpakaṃ carvyamāṇasyālaukikānandamayasya svasaṃvedanasiddhatvāt*. The *Sāhityadarpaṇa* too says that : (*rasasya*) *pratītim antareṇābhāvāt*, unless one is actually experiencing it, *rasa* does not exist. This is of course true of all our most profound literary experience. After all analysis there comes the moment of confrontation : just you and the literary object. Silence. A deep breath. Pointing : look !, how beautiful. It is almost impossible to communicate our most private experiences though the attempt is the whole point of literary criticism.

238 Cf. NŚ. Vol. III, p. 185, XXII. 95 where love is given as the basis for all states. Cf. XXII. 99. The *Rasamañjarī* of Bhānudatta is devoted exclusively to *śṛṅgāra*, because as he says at the beginning of his work : *tatra raseṣu śṛṅgārasyābhyarhitatvena*.

239 In verses dealing with *śāntarasa*, the sense of loss in departing from the world is often beautifully conveyed, as in the following verses ascribed (falsely) to Śaṅkara :

śarīraṃ kalatraṃ sutam bandhuvargam
vayasyaṃ dhanam sadma bhṛtyaṃ bhuvaṃ ca
samastaṃ parityajya hā kaṣṭam eko
gamiṣyāmi duḥkhena dūram kilāham

(Vol. 18, p. 20 of the Collected Works of Śrī Śaṅkarācārya). The notion of wandering off alone (cf. *yad ahar eva virajet, tadahar eva pravrajet*) is a Vedantic idea that obviously bears much affinity to literature on *karuṇa* and a fuller investigation would surely turn up interesting parallels. Cf. the fine *Tantric* line :

ekākī vicared yogī yathāraṇye hutāśanaḥ

"The Yogin should wander off alone like fire in a forest". (*Akulavīratantra* 66, p. 90 in the *Kaulajñānanirṇaya*, edited by P. C. Bagchi, Calcutta

Skt. Series, III, Calcutta 1934). Not all Vedantists were partial to this sentiment. Cf. for example the amusing line:

satsaṅgo yadi labhyate vanamṛgaiḥ sārdhaṃ sthitau ko guṇaḥ

(From the *Jñānakarmasamuccaya* of Ānandavardhana, 17th cen., edited by S. K. Belvalkar, Poona, Bilvakuñja Publishing House, 1941).

240 *Sāhityadarpaṇa* III. 213: *na vinā vipralambhena sambhogaḥ puṣṭim aśnute.*

241 Cl. NŚ. XXII. 207, *Kāmasūtra* II. 7. 1. The ways of love are perverse: cf. *Śṛṅgāratilaka,* II. 41. (See Rabhavan, "Number of Rasas", p. 175).

242 *Subhāṣitāvalī* 1059:

gantavyaṃ yadi nāma niścitam aho gantāsi keyaṃ tvarā
dvitrāṇy eva padāni tiṣṭhatu bhavān paśyāmi yāvan mukham
saṃsāre ghaṭikāpraṇālavigaladvārā same jīvite
ko jānāti punas tvayā saha mama syād vā na vā saṃgamaḥ

243 The well-known American poet W. S. Merwin has very kindly supplied us with a verse translation of these (*Śākuntala* V. 2) lovely lines:

Even the man who is happy
glimpses something
or a hair of sound touches him
and his heart overflows with a longing he does not recognize
then it must be that he is remembering
in a place out of reach
shapes he has loved
in a life before this
the print of them still there in him waiting

244 Kṣemendra, *Kavikaṇṭhābharaṇa,* verse 25:

tatkālopanate vayasyanidhane hā puṇḍarīketi tan
mohavyañjanam aśmabhañjanam alaṃ jīvasya saṃtarjanam
kuñjavyāpi kapiñjalena karuṇaṃ niṣspandam ākranditaṃ
yenādyāpi ca taiḥ smṛtena hariṇaiḥ śaṣpaṃ parityajyate

245 A. Bh. I, p. 43: *kāsasya sānusandhānasya vidyutsadṛśatātkālikālpaduḥkharūpasukhānugatau.*

246 The more profound implications of comedy in Sanskrit literature have not been dealt with adequately. After all, the most moving scenes of friendship in Sanskrit literature occur between the *Vidūṣaka* and the *Nāyaka* (as for instance in the last act of the *Mṛcchakaṭika*). In the very conception of the *Vidūṣaka* lies the seed of pathos. Cf. the fine remark of Northrop Frye: "The tragic catharsis passes beyond moral judgement, and while it is quite possible to construct a moral tragedy, what tragedy gains in morality it loses in cathartic power. The same is

true of the comic catharsis, which raises sympathy and ridicule on a moral basis, but passes beyond both." "The Argument of Comedy", p. 319, from "*Shakespeare's Comedies* — An Anthology of Modern Criticism" edited by Laurence Lerner, Penguin, 1967.

247 D. Āl. p. 529. For a translation of this and the Locana thereon (including pp. 529-533 of D. Āl. and pp. 530-533 of Locana), see our *Śāntarasa*, pp. 103-112.

248 See J. L. Masson "*Who Killed Cock Krauñca?—Some Reflctions on Aesthetic Experience*", J.O.I., Baroda, Vol. XVIII. No. 3, March 1969.

249 See R. G. Harse, "*Observations sur la Vie et L'ouevre de Bhavabhūti*", Paris, 1938, p. 33 where the famous UR. III. 47 and *Mālatīmādhava* I. 2.3. are cited. Cf. Kane's edition of URC, (NSP, third ed., 1929) p. 117. He quotes *Sāhityadarpaṇa* VI. 10 :

eka eva bhaved aṅgī śṛṅgāro vīra eva vā.

We wonder where this rule comes from and how early it is. In the *Nāṭyaśāstra* the only rule is that adbhuta must come at the end of every play. Bhavabhūti himself (URC. III. 47, see *Śāntarasa* p. 26) says that *karuṇa* is the unique *rasa*. And of course *Śāntarasa* is generally considered the major *rasa* of the whole *Mahābhārata* (see ŚR. p. 105).

250 NŚ. I, p. 309.

251 There is a sense in which the ending of a Sanskrit play belongs to the realm of convention. Literature generally ceases before the end of the play. Even the *Śakuntalā* is at its weakest in the last act. This is why the *bharatavākyas* are so devoid of poetry. Writers might well have bowed to the power of tradition rather than following their best artistic instincts. It seems only Ānanda had the independence to dispense with Bharata (D. Āl. p. 340) : *na tu kevalaṃ śāstrasthitisampādanecchayā. yathā veṇīsaṃhāre vilāsākhyasya pratimukhasandhyaṅgasya prakṛtarasanibandhānanuguṇam api dvitīye 'ṅke bharatamatānusaraṇamātrecchayā ghaṭanam.*

252 We have used the excellent new edition by T. Venkatacharya "*The Daśarūpaka of Dhanañjaya*", with Dhanika's *Avaloka* and the *Laghuṭīkā* of Bhaṭṭanṛsiṃha, Adyar Library and Research Centre, Adyar, 1969, p. 221 (there are notes on both commentaries) : *nanu ca yuktaṃ śṛṅgāravīrahāsyādiṣu pramodātmakeṣu kāvyārthasaṃbhedād ānandodbhava iti. karuṇādau tu duḥkhātmakatve katham ivāsau prāduḥ syāt. tathā hi—tatra karuṇātmakakāvyaśravaṇād duḥkhāvirbhāvo 'śrupātādayaś ca rasikānāṃ api prādurbhavanti. na caitad ānandātmakatve sati yujyate. satyam etat. kintu tādṛśa evāsāv ānandaḥ sukhaduḥkhātmako yathā praharaṇatāḍanādiṣu saṃbhogāvasthāyāṃ kuṭṭamite strīṇām. anyaś ca laukikāt karuṇāt kāvyakaruṇaḥ. tathā hi-atrottarottaraṃ rasikānāṃ pravṛttayaḥ. yadi ca laukikakaruṇavad duḥkhātmakatvam eveha syāt tadā na kaścit tatra pravarteta. tataḥ karuṇaikarasānāṃ rāmāyaṇādimahāprabandhānām*

uccheda bavet. aśrupātādayaś cetivṛttavarṇanākarṇanena vinipātiteṣu laukikavaiklavyādivat (NSP reads : *vaiklavyādidarśanāt*) *prekṣakeṣu prādurbhavanto na virudhyante. tasmād rasāntaravat karuṇasyāpy ānandātmakatvam eva.*

253 We take *kāvyārtha* to mean matters presented in a drama. *Sambheda* is explained in the *Avaloka* on IV. 43 as *anyonyasaṃvalana*, mutual identification, blending or fusion, which is divested of the distinction between what is one's own and what belongs to another : *pratyastamitasvaparavibhāga.* We think this refers to the identification of the spectator with the situations and characters in a play, Abhinava's *tanmayībhavana.* So *vākyārthasambhedāt* is either a misprint for *kāvyārthasambhedāt*, or a paraphrase of this expression.

254 Cf. Raghuvaṃśa, XIV, 25 *prāptāni duḥkhāny api daṇḍakāyāṃ saṃcintyamānāni sukhāny abhuvan.*

255 In our book on *śāntarasa* (p.85) we had taken the passage in the A.Bh. Vol. I, p. 285 : *tathā hy ekaghanaśokasaṃviccarvaṇe 'pi loke strīlokasya hṛdayaviśrāntir antarāyaśūnyaviśrāntiśarīratvāt*, to refer to the love-bites that a woman receives and which, though physically painful, give pleasure. This is also the interpretation adopted by Gnoli (op. cit. p. 73). As we interpret this, all Abhinava is saying is that when there is *hṛdayaviśrānti* there is sukha. Abhinava defines pain as a lack of repose (p. 282 : *aviśrāntirūpataiva duḥkham*). Professor R. P. Kangle however writes to us (1/28/70) as follows : "The passage from the *A.Bh.* cannot be understood to refer to *dantāghāta* etc. producing pleasure in their pain. How can *śokasaṃvid and ekaghanaśokasaṃvid* at that be equated with the apparent *duḥkhānubhava* in *dantāghāta* etc.? The causes of śoka are *iṣṭajanaviyoga, vibhavanāśa, vadha, bandha*, etc. and it is the *sthāyibhāva* of *karuṇarasa*, while *dantāghāta* etc. belong to *śṛṅgāra.*"

256 On this word, see the definition in the *Sāhityadarpaṇa*, III. 103.

257 *Karuṇa* here means both *karuṇarasa* (the aesthetic experience of grief in poetry) and also *śoka*, grief as experienced by people in the ordinary world.

258 Cf. *Locana*, p. 182 : *utpattipakṣe ca karuṇasyotpādād* (i.e. *śokotpādād*) *duḥkhitve karuṇaprekṣāsu punar apravṛttiḥ syāt.*

259 There is a later doctrine about what happens to the reader's mind during an aesthetic experience that uses the terms *vikāsa, vistara, kṣobha and vikṣepa.* The doctrine may be prefigured in the D.Āl. II. 8 :

śṛṅgāre vipralambhākhye karuṇe ca prakarṣavat
mādhuryam ārdratāṃ yāti yatas tatrādhikaṃ manaḥ

and II. 9. (cy. *Raghuvaṃśa* VIII 43). Note Abhinava, Locana, p. 207 : *sahṛdayasya cetaḥ svābhāvikam anāviṣṭatvātmakaṃ kāṭhinyaṃ krodhā-*

didīptarūpatvaṃ vismayahāsādirāgitvaṃ (colored) *ca tyajatīty arthaḥ*. The first mention is, we think, *Daśarūpaka* IV. 43 :

> *svādaḥ kāvyārthasambhedād ātmānandasamudbhavaḥ*
> *vikāsavistarakṣobhavikṣepaiḥ sa caturvidhaḥ*

The Ekāvalī, p. 96, after quoting this verse, adds :

> *vikāsaḥ kusumasyeva pādapasyeva vistaraḥ*
> *kṣobho 'bdher iva vikṣepo mārutasyeva cetasaḥ*

The *vikāsa* (*śṛṅgāra*) is like that of a flower, the *vistara* (*vīra*) is like that of a tree, the kṣobha (bībhatsa) is like that of an ocean, the *vikṣepa* (*raudra*) is like that of wind. The idea seems to be that *vikāsa* is gentle, like a flower opening up. This is the way it affects us. *Vīra* wells up in us, like a tree taking root and branching out. In *bībhatsa* we are agitated and disturbed like an ocean in a storm, and in raudra we feel overpowered, like a strong wind that suddenly springs up. See *Sāhityamimāṃsā*, pp. 79-82. Cf. *Agnipurāṇa*, 339, 14 ff. (p. 423, Ānandāśrama ed).

260 Note *Sāhityadarpaṇa* III. 4 on why we 'enjoy' tragedies :

> *karuṇādāv api rase jāyate yat paraṃ sukham*
> *sacetasām anubhavaḥ pramāṇaṃ tatra kevalam*

As the *Saṅgītaratnākara says* (1366, Vol. II, ch. VII), it is *svasaṃvedya*.

261 Thus on p. 282 (Vol. I, A.Bh.) Abhinava very explicitly says *tatra sarve 'mī sukhapradhānāḥ. svasaṃvicccarvaṇarūpasyaikaghanasya prakāśasyānandasāratvāt.* But there is a difficulty : There seems little doubt that Bharata would not have accepted this position. NŚ I. 119 is typical of a number of passages :

> *yo 'yaṃ svabhāvo lokasya sukhaduḥkhasamanvitaḥ*
> *so 'ṅgādyabhinayopeto nāṭyam ity abhidhīyate*

where the word sukha is nearly always coupled with duḥkha (though *anukāra* is also often used). Now this must have proved an embarassment to Abhinava. He explains that of the eight *sthāyibhāvas*, four are primarily pleasurable and four are primarily painful. The passage is most interesting : (A.Bh. Vol. I, p. 43) *sa* (*carvyamāṇo 'rtho nāṭyam*) *ca sukhaduḥkharūpeṇa vicitreṇa samanugataḥ. na tu tadekātmā. tathā hi-ratihāsotsāhavismayānāṃ sukhasvabhāvatvam. tatra tu cirakālavyāpisukhānusandhirūpatvena viṣayaunmukhyaprāṇatayā tadviṣayāśaṃsābāhulyenā-pāyabhīrutvād duḥkhāṃśānuvedho rateḥ. hāsasya sānusandhānasya vidyut-sadṛśatātkālikālpaduḥkharūpasukhāṅgatau. utsāhasya tātkālikaduḥkhāyā-sarūpanimajjanānusandhānā yadi*(*nāti*)*bhāvibahujanopakāriciratarakālabhā. visukhasañcikīrṣātmanā sukharūpatā. vismayasya niranusandhānataṭittulya-sukharūpatā. krodhabhayaśokajugupsānāṃ tu duḥkhasvarūpatā. tatra cira-kāladuḥkhānusandhiprāṇo viṣayagatām antikānāṃ* (*tātyantikanāśa*) *bhāvanā kāṃkṣaprāṇatyā sukhaduḥkhānuvedhavān krodhaḥ. niranusandhitātkālika-*

duḥkhaprāṇatayā tadapagamākāṃkṣotprekṣitasukhānusambhinnaṃ bhayam. dvaikālikas tv abhīṣṭaviṣayanāśajaḥ prāktanasukhasmaraṇānuvidhaḥ sarvathaiva duḥkharūpaḥ śokaḥ. utpādyamānasukhānusandhānajīvitaviṣayātpa(yā pa) lāyanaparāyaṇarūpānni(pā ni)ṣidhyamānaśaṅkitasukhānuviddhā jugupsā. samastama (ta) tpūrvaduḥkhasañcayaṃsmaraṇaprāṇitaḥ (to') sambhāvitataduparamabahulasukha(duḥkha)mayo nirvedaḥ. "Drama gives rise to a strange mixture of happiness and sorrow. it does not consist exclusively in either. For example, *rati, hāsa, utsāha* and *vismaya,* are of the nature of happiness. Out of these, *rati* is pierced through with an element of sorrow, because while its nature is the desire (*anusandhi* - Abhinava uses this word in a variety of odd meanings in the present passage) for lasting happiness (*cirakālavyāpisukha*) - for its essence is the eager longing (*aunmukhya*) for the enjoyment of sensual pleasure and it abounds in the hope of attaining these - still there is always present the fear of loss. In the case of *hāsa,* if serious thought is given to it (*sānusandhānasya*), there is in the wake of happiness, a slight mixture of sorrow, momentary (*tātkālika*), comparable to a lightning flash, (but nonetheless real). *Utsāha,* while it means the readiness (*anusandhāna*) to plunge into sorrow and suffering for the time being (*tātkālika*), its nature being the (ultimate) desire to create lasting happiness (*ciratarakālabhāvisukha*) for the general good, it is also of the nature of happiness. *Vismaya* is of the nature of happiness, but this happiness is momentary like a lightning flash; it does not last long (*niranusandhāna*). *Krodha, bhaya, śoka* and *jugupsā* however, are of the nature of unhappiness (i.e. consist primarily in sorrow). Among these, *krodha* has in it a mixture of both happiness and unhappiness, because on the one hand it has for its essence the experience (*anusandhi*) of extended sorrow, and on the other it has for its essence the desire to completely destroy the object of one's hatred. *Bhaya* consists primarily in pain, but this pain is only momentary, it does not last for long (*niranusandhi*). There is always some happiness therein, for we fantasise (and) desire the end of fear (and this is pleasant). (Though) *śoka* is always of the nature of unhappiness, it is associated with two different periods : one when we are in sorrow over the loss of some cherished object, and another consisting of the memory of former happiness (and so it too has some form of happiness in it). *Jugupsā* has for its essence the contemplation (*anusandhāna*) of emergent (*utpādyamāna*) grief. (Read : *utpādyamānaduḥkhānusandhānajīvitā, viṣayāt palāyanaparāyanarūpā, niṣidhyamānaśaṅkitasukhānuviddhā jugupsā*). Its nature consists in a running away from the object of disgust, yet it is mixed with happiness which is expected (*śaṅkita*) to result (from fleeing the object). *Nirveda* is brought into being (*anuprāṇita*) by the recollection of all the sorrows we experienced in the past, yet it consists in the highest abundant happiness since we eagerly await the disappearance of these (former) sorrows (i.e. we will not any longer be affected by them when we attain nirveda)." But how puzzling ! Does not Abhinava hold that the *rasas* are all *sukhātmaka?* We must interpret this passage then to

refer *only* to the *sthayibhāvas,* i.e. to real feelings as they exist *outside* of literature. This receives support from his final remark : *evaṃ laukikā ye sukhaduḥkhātmāno bhāvāḥ tatsadṛśas tatsaṃskārānuviddho nāṭyalakṣaṇo 'rthaḥ samudāyarūpas tasyaiva bhāgānusamayaḥ.* The only problem with this explanation is that before the passage, on p. 43, third paragraph, Abhinava defines drama as follows : *lokasya sarvasya sādhāraṇatayā svatvena bhāvyamānaś cārvyamāṇo 'rtho nāṭyam* . Now this *carvyamāṇo 'rthaḥ* can hardly be a *bhāva,* for what is "enjoyed" is *rasa* (or if you like a *bhāva* transformed into *rasa*). So the *aikādhikaraṇya* in the sentence is between *rasa* and *nāṭya* (and this is after all an identification that Abhinava often makes : *rasāḥ nāṭyam eva*). So the pronoun *saḥ* in the next sentence (*sa ca sukhaduḥkharūpeṇa samanugataḥ*) refers to *rasa* (or *nāṭya*), but not *bhāvas!* The puzzle remains.

262 Bharata notes that the drama is different from the world. NS. XIX. 146 (Vol. III, p. 80) :

yasmāt svabhāvaṃ saṃtyajya sāṅgopāṅgagatikramaiḥ
prayujyate jñāyate ca tasmād vai nāṭakaṃ smṛtam

263 However, Abhinava is careful to disstinguish the two, as we tried to point out in our book on *Śāntarasa.* One issue we did not deal with was precisely why Abhinava distinguishes *yogipratyakṣa* from *rasāsvāda,* because the passages in which this was explained remained obscure to us. However we feel that we have now understood what Abhinava wishes to say : Abhinava contrasts the aesthetic experience to a number of other things. Among these is the ecstatic experience of the highest Yogin in which he experiences the undifferentiated bliss of his Self and in which all desire for wordly objects is absent (A. Bh., I, p. 285) : *sakalavaiṣayakoparāgaśūnyaparayogigatasvātmānandaikaghanānubhavāc ca viśiṣyate.* Now in giving the reason why this state is different from *rasa* (and we must take *viśiṣyate* in its most neutral sense, to mean simply "is different from" and not either that it is inferior to or superior to *rasa*), Abhinava writes : *viṣayāveśavaivaśyakṛtasaundaryavirahāt.* Now we dissolve this compound as follows : *viśayāveśavaivaśyena kṛtaṃ saundaryaṃ tasya virahāt,* in other words, because of the absence of beauty that comes from entrancement by objects. Abhinava's point is that there can be no *saundarya* where there are no objects. Cf. A. Bh. Vol. I, p. 290, where *yogipratyaya* (ecstatic experience of the Yogin) is said to be *viṣayāsvādaśūnyatāparuṣa* — harsh because of the absence of the entrancement by objects. Cf. also *Someśvarabhaṭṭa* (13th cen.) in his commentary, the *kāvyādarśa,* on the *Kāvyaprakāśa* (edited by R. C. Parikh in two vols., Rajasthan Oriental Research Institute, Jodhpur, 1959), p. 47 : *laukikād āsvādād yogiviṣayāc cānya evāyaṃ rasāsvādaḥ, yato vibhāvādicarvaṇā tatkālasāraivodita, na pūrvāparakālānubandhinī.* And it is true that while for the *ālaṅkārikas* there is no parallel to *rasa* in the real world, for the Vedāntin, his experience *is* the only real world.

[264] A. Bh. I, p. 285 : *alaukika evāyaṃ carvaṇopayogī vibhāvādivyavahāraḥ.*

[265] Locana, p. 158; *Kāvyaprakāśa,* pp. 93–96 (Zalkīkar's edn.)

[266] Ibid. *nanv evaṃ raso 'prameyaḥ syād. evam yuktam bhavitum arhati.*

[267] Gnoli (op. cit. p. 85) quotes *Nyāyamañjarī,* p. 341, where the example of *pānaka* is used, but the use Abhinava makes of the *dṛṣṭānta* (p. 285) is not very apt.

[268] A.Bh.I, p. 285. Cf. *Locana,* p. 187.

[269] Ibid. p. 285.

[270] Cf. Locana, p. 187 : *pratītir eva viśiṣṭā rasanā. Sā ca nāṭye laukikānumānapratīter vilakṣaṇā .... evaṃ kāvye anyaśābdapratīter vilakṣaṇā.*

[271] Ibid. p. 285. *Ubhaya* means the time and space of the theatre, i.e. actor, as well as the original character such as Rāma. Literature occupies a time and a space that exist to the side of the world we know, it is a dimension apart a different order of reality.

[272] A.Bh.I, p. 285.

[273] A. Bh. I, p. 36 : *nāṭye tu pāramārthikaṃ kiñcid adya me kṛtyaṃ bhaviṣyatīty evaṃbhūtābhisandhisaṃskārābhāvāt sarvapariṣatsādhāraṇapramodasārāparyantavirasanā(samā) daraṇīyalokottaradarśanaśravaṇayogī bhaviṣyāmīty abhisandhisaṃskārād ucitagītātodyacarvaṇāvismṛtasāṃsārikabhāvatayāvimalamukurakalpībhūtanijahṛdayaḥ.*

[274] Cf. the fine paragraph of Frye's (op. cit., p. 324) : "This world of fairies, dreams, disembodied souls, and pastoral lovers may not be a 'real' world, but if not there is something equally illusory in the stumbling and blinded follies of the 'normal' world of Theseus's Athens with its idiotic marriage law, of Duke Frederick and his melancholy tyranny, of Leontes and his mad jealousy, of the Court Party with their plots and intrigues. The famous speech of Prospero about the dream nature of reality applies equally of Milan and the enchanted island. We spend our lives partly in a waking world we call normal and partly in a dream world which we create out of our own desires. Shakespeare endows both worlds with equal imaginative power, brings them opposite one another, and makes each world seem unreal when seen by the light of the other."

[275] Locana, p. 488 : *vitarāgasya vā anādikālābhyastarāgavāsanāvāsitatayā madhyasthatvenāpi tāṃ vastutas tathā paśyato neyam uktiḥ na saṃbhāvyā. na hi vītarāgo viparyastān bhāvān paśyati. na hy asya vīṇākvaṇitaṃ kākaraṭitakalpaṃ pratibhāti.*

[276] NŚ. XIII. 84 (Vol. II, p. 217) :

nāṭyadharmīpravṛttaṃ hi sadā nāṭyaṃ prayojayet
na hy aṅgābhinayāt kiñcid ṛte rāgaḥ pravartate

277 See V. Raghavan, "*Nāṭyadharmī* and *Lokadharmī*", J.O.R., Madras, (Part I), Vol. VII, 1933; (Part II), Vol. VIII, 1934.

278 A : *rāga iti sāmājikaprītiḥ.*

279 A : *aṅgāni ca gītātoyādīny abhinayāś ceti dvandvasamāhāraḥ.*

280 Cf. Rājaśekhara's *Bālabhārata,* I. 14 :

sūtradhāraḥ (ākarṇya)-katham upakrāntam eva kuśīlavaiḥ. yad vālmīki-vyāsayoḥ prāveśikī dhruvā gīyate. (vicintya) - dhruvā hi nāṭyasya prathame prāṇāḥ. yataḥ.

prathayati pātraviśeṣān sāmājikajanamanāṃsi rañjayati
anusaṃdadhāti ca rasān nāṭyavidhāne dhruvā gītiḥ

Sanskrit plays must have been somewhat similar to our opera, for music was essential. Many of the verses (especially the *prākrit gāthās* of the women) must have been sung as well as recited. On the importance of music in dramas, see "The *Rāṣṭrapālanāṭaka* of *Aśvaghoṣa*", E. H. Johnston, Journal of the Greater India Society, Vol. V, Calcutta, 1938, p. 151.

281 There is a marvellous passage at the beginning of the *Viṣṇudharmottarapurāṇa* III (Text edited by Priyabhala Shah, Oriental Institute, Baroda, 1958), II. 1-9, where it is shown that all the arts are interdependent, for painting depends on dance :

vinā tu nṛttaśāstreṇa citrasūtram sudurvidam
jagato 'nukriyā kāryā dvayor api yato nṛpa

and the dance depends on music :

ātodyaṃ yo na jānāti tasya nṛttaṃ sudurvidam
ātodyena vinā nṛttaṃ vidyate na kathañcana

and music depends on singing :

na gītena vinā śakyaṃ jñātum ātodyam acyuta

and singing finally depends on language :

saṃskṛtaṃ prākṛtaṃ caiva gītaṃ dvividham ucyate

282 Cf. Mallinātha on *Kirātārjunīya* X. 42 : *abhinayo rasabhāvādivyañjakaceṣṭāviśeṣaḥ.* Also, see *Harivaṃśa, Viṣṇuparva,* ch. 93, v. 28, cited by Ghosh, *Nandikeśvara's Abhinayadarpaṇa* (2nd ed., Calcutta, 1957), p. 9. Cf. the rather supercillious remarks of Coomaraswamy, "*The Mirror of Gesture*", p. 5 (Cambridge, 1917).

283 A.Bh. I, p. 178 :*nanu rāmarāvaṇādigata(tā) grāmyatyāyjarūpacaritārthaḍambarasya hṛdayānupraveśadvārabhūtaṃ hṛdyaṃ tat sucīkalpaṃ svayaṃ hṛdayānupraveśitvād ity uktaṃ prāk.* (Cf. Wright, op. cit., p. 102). *sa eva tarhi nṛttasya valanāvartanāder antaraṅge 'sya nāṭya upayogaḥ. viśesato hi tadvinā alātacakrapratimatve tair bhuddhigrāhyam eva nāṭyaṃ na syāt. tata eva vimalābhinayamāṇikyagumphavidhāyisūtrasthānīyaṃ valanādirūpanṛttasajātīyatvān nikaṭatvād antaraṅgagītādivyāpi nāṭyam.*

284 Cf. *Āgamaśāstra* IV. 47-49. Verse 48 reads :

aspandamānam alātam anābhāsam ajaṃ yathā
aspandamānaṃ vijñānam anābhāsam ajaṃ tathā

(The *Āgmaśāstra* of Gauḍapāda, edited and translated by Vidhusekhara Bhattacharya, University of Calcutta, 1943. This is by far the best study of Gauḍapāda, the most balanced and the best informed.)

285 D.Āl. p. 440. Ānanda says that generally the moon is conceived of as being a cooling agent, and thereby, through suggestion, a soothing agent (for the fever of love). Moonlight is romantic. But according to circumstances, Ānanda tells us, it can do precisely the opposite. If a woman's lover is abroad, the moon increases her torment. In other words, Ānanda is saying that objects also can behave suggestively, and that too in a manner contrary to their nature.

286 *Locana*, p. 304 : *tena varṇānām api śrutisamayopalakṣyamāṇārthānapekṣy api śrotraikagrāhyo mṛduparuṣātmā svabhāvo rasāsvāde sahakāry eva.* Of course he cautions : *na tu varṇair eva rasābhivyaktiḥ, vibhāvādisaṃyogād dhi rasaniṣpattir ity uktaṃ bahuśaḥ.* Also he says (p. 305) : *tena rasapratītir vibhāvader eva. te vibhāvādayo yadā viśiṣṭena kenāpi padenārpyamāṇā rasacamatkāravidhāyino bhavanti tadā padasyaivāsau mahimā samarpyate.* "Therefore rasa arises from the *vibhāvas* etc. alone. When these *vibhāvas* etc. give rise to the beauty of rasa by being perceived through a certain special word, we happen to give credit to the word alone."

287 *Vakroktijīvitaṁ, antaraśloka* I. 37 (p. 29, De's ed.) :

aparyālocite 'py arthe bandhasaundaryasampadā
gītavad dhṛdayāhlādaṃ tadvidām vidadhāti yat

288 See the important verse (source?) cited by Mahimabhaṭṭa in the *VV* (with Ruyyaka's commentary, edited by R. Dwivedi, Kashi Sanskrit Series 121, Banaras, 1964), p. 75 (TSS ed. p. 67) :

kaviśaktyarpitā bhāvās tanmayībhāvayuktitaḥ
yathā sphuranty amī kāvyān na tathādhyakṣataḥ kila

"Because of the reader's identification, emotions which are conveyed in a poem through the poet's imagination, seems even more real to us than do the things we actually perceive with our own eyes." (Cited in the *Sāhityacūḍāmaṇi*, p. 104).

289 Cf. *Locana*, p. 203 : "Even an insentient phenomenon such as paralysis or horripilation, when it is described, because of the fact that it is the outward sign of an emotion (*anubhāva*), suggests its connection with a living creature. What can we say further? Why even when completely lifeless objects such as the moon, a garden, etc. are being described apparently for their own sake, (*svaviśrānto'pi*), unless they were (meant as) *vibhāvas* of mental moods, they would have no place in poetry ! (And so they are to be understood as being connected with

the moods of living beings)." *stambhapulakādy acetanam api varṇyamānam anubhāvatvāt cetanam ākṣipaty eva tāvat. kim atrocyate, atijaḍo 'pi candrodyānaprabhṛtiḥ svaviśrānto 'pi varṇyamāno 'vaśyaṃ cittavṛttivibhāvatāṃ tyaktvā 'nākhyeya eva syāt.* See D. Āl. p. 203 : *yasmān nāsty evasāv acetanavastuvṛttānto yatra cetanavastuvṛttāntayojanā nāsty antato vibhāvatvena.* Cf. J. L. Masson & M. V. Patwardhan : *Jagannātha on the Definition of Poetry*, J.O.I., Baroda. See too D.Āl. p. 498 : *apāre kāvyasaṃsāre kavir ekaḥ prajāpatiḥ* etc., to our mind two of the finest verses of the D.Āl. (quoted in the *Agnipurāṇa*, ch. 338, 10-11).

290 *Kāvyaprakāśa*, IV. 67 :

jā theraṃ va hasantī kaivaaṇaṃburuhabaddhaviṇivesā
dāvei bhuaṇamaṇḍalamaṇṇaṃ via jaai sā vāṇī

The Skt. translation is :

yā sthaviram iva hasantī kavivadanāmburuhabaddhaviniveśā
darśayati bhuvanamaṇḍalam anyad iva jayati sā vāṇī

(Jhalkikar, p. 143)

291 *Daśarūpaka*, IV. 41 :

krīḍatāṃ mṛṇmayair yadvad bālānāṃ dviradādibhiḥ
svotsāhaḥ svadate tadvac chrotṝṇāṃ arjunādibhiḥ

292 Rāmacandra and Guṇacandra in their *Nāṭyadarpaṇa*, p. 159, fail to make this distinction. They thus consider that four of the rasas are by their very nature painful : *yat punaḥ sarvarasānāṃ sukhātmaktvam ucyate, tat pratītibādhitam.* They give a list of situations in literature that they feel will give sorrow to the spectator : *api ca sītāyā haraṇam, draupadyāḥ kacāmbarākarṣaṇam, hariścandrasya cāṇḍāladāsyam, rohitāśvasya maraṇaṃ, lakṣmaṇasya śaktibhedanam, mālatyā vyāpādanārambhaṇam ityādyabhinīyamānaṃ paśyatāṃ sahṛdayānāṃ ko nāma sukhāsvādaḥ?* Abhinava would surely have answered that the spectator need not "imitate" (*anukara*) the original feelings. He can understand them, and be moved by them, without actually reproducing them in himself. Note that the Jain authors are going against their own teacher, Hemacandra, who follows Abhinava in this respect.

293 Whether Abhinava felt that the *anukārya*, the original character experienced *rasa* or not is never directly stated. But our understanding of his theories, where *rasas* exist *only* in literature, would suggest that he did not. In the *Nāṭyadarpaṇa*, p. 160, it is claimed that the *anukārya* does have *rasāsvāda*.

294 For example, the *Alaṅkārakaustubha*, pp. 136-137.

295 *Saṅgītaratnākara*, with the commentary of Caturakallinātha, edited by M. R. Telang, Ānandāśrama, 1942, two volumes. Vol. II, p. 817 (VII. 1372).

296 A. Bh. Vol. I, p. 333.

297 Ibid. verse 1373.

298 A. Bh. Vol. I, p. 291, second paragraph.

299 A. Bh. Vol. III, p. 124 : *etad uktaṃ bhavati—yathā paramātmā svacaitanyaprakāśam atyajann api dehakañcukocitacittavṛttirūṣitam iva svarūpam ādarśayati, tathā naṭo 'pi ātmāvaṣṭambham atyajann eva sthāne layatālādyanusaraṇādyāyogād, dehasthānīyena vartanādiveṣaparivartanena taducitasvabhāvāliṅgitam iva svātmānaṃ sāmājikān prati darśayati.* Moreover, the spectator is completely taken in by the performance and is not aware that he is watching play-acting : *prekṣakapakṣe na naṭābhimānas tatra hi rāmābhimāna iti darśayati.*

300 Abhinava, in a difficult passage, speaks of the *vaicitrya,* brought to a play by a woman's dancing which can in no way be taught, but comes about through an overpowering ecstasy which rises spontaneously in one's heart : A. Bh. Vol. I, p. 22 : *yāvan nijahṛdayavilasadvikasvaranirvāracamatkārapavitratā na jātā bhagavata iva, tāvac chikṣāśatair api vaicityram anāhāryam.* Is he perhaps conceding that an actor may have a profound experience as well? Earlier in the same passage he says : (in explaining *rasabhāvakriyātmikā* in I. 44) *rasānāṃ bhāvo bhāvanā kavinaṭasāmājikahṛdayavyāptiḥ!* In the third volume of the A. Bh., p. 71 he explains that *vaicitrya* (beauty, variety) is caused by the *guṇas,* is useful to *rasa,* and is beyond the sphere of the ordinary world : *tasmād alaukikam evaitad vaicitryaṃ rasopayoge sarvaṃ tadguṇagrāmakṛtam.* The discussion about the natural graces of women reminds us of a very fine passage in the Locana on Uddyota IV : "This particular flirtatiousness of lovely women which has been continuously flowing since the beginning of creation and will flow on continuously to the end of the world, is always seen to be ever new. For that (flirtatiousness, or grace) has not been taught by someone else (*anyataḥ*) the way the ceremonial establishment of the (sacred) fire is, so that, by being similar (to what one was taught) it would be a mere repetition (of that), but rather, it is constantly new because it is the flowering of the bud of love that has sprung up in them naturally. In the same way, the subject matter of poetry is the outflow of the gift of poetic imagination that does not depend on any outside instruction." (Abhinava has just quoted *Śiśupālavadha* IV. 17) : *priyāṇām iti ca āsaṃsāram pravadhrūpo yo 'yam kāntānāṃ vibhramaviśeṣaḥ sa navanava eva dṛśyate. na hy asāv agnicayanādivad anyataś śikṣitaḥ, yena tatsādṛśyāt punaruktatāṃ gacchet. api tu nisargodbhidyamānamadanāṅkuravikāsamātran tad iti navanavatvam. tadvat parakīyaśikṣānapekṣanijapratibhāguṇaniṣyandabhūtaḥ kāvyārtha iti bhāvaḥ. Locana,* p. 540. Abhinava's point is that one does not learn about sexual flirtatiousness from other people, the way one learns how to prepare, in all its boring detail, the sacred fire.

301 A. Bh., Vol. II, p. 413 : *tena vartamānarājacaritaṃ cāvarṇanīyam*

eva, tatra viparītaprasiddhibādhyādhyāropasyākiñcitkaratvāt, yogānanda-rāvaṇādiviṣayacaritādhyāropavat (?). The same idea occurs in vol. I, p. 27 : *na ca vartamānacaritānukāro yuktaḥ. vineyānāṃ tatra rāgadveṣamadhya-sthatādinā tanmayībhāvābhāve prīter abhāvena vyutpatter apy abhāvāt. vartamānacarite ca dharmādikarmaphalasambandhasya pratyakṣatve prayo-gavaiyarthyam.* This is not accepted by the *Bhāvaprakāśana* (VII. 18, p. 200) : *prayojanavaśāt tu vartamānam api kvacit* : nor by the *Nāṭaka-lakṣanaratnakośa* (53).

302 NŚ. XX. 295 (Vol. III., p. 225) :

na kāryaṃ śayanaṃ raṅge nāṭyadharmaṃ vijānatā
kenacid vacanārthena aṅkacchedo vidhīyate

296 *yad vā śayitārthavaśād ekākī sahito 'pi vā*
cumbanāliṅganaṃ caiva tathā guhyaṃ ca yad bhavet

(*Guhyam* might be a reference to actual sexual intercourse).

297 *dantacchedyaṃ nakhacchedyaṃ nīvīsraṃsanam eva ca*
stanāntaravimardaṃ ca raṅgamadhye na kārayet

298 *bhojanaṃ salilakrīḍā tathā lajjākaraṃ ca yat*
evaṃvidhaṃ bhaved yad yat tat tad raṅge na kārayet

299 *pitāputrasnuṣāśvaśrūdṛśyaṃ yasmāt tu nāṭakam*
tasmād etāni sarvāṇi varjanīyāni yatnataḥ

303 *Vacanārthena* ?

304 See M. Ghosh, "*A so-called Convention of the Hindu Drama*", I.H.Q. IX, 1933, p. 981, also Lindenau, *Bhāsa Studien*, p. 34.

The *Daśarūpaka* IV. 21 (Venkatacharya's ed. p. 185) refuses to discuss the issue :

maraṇaṃ suprasiddhatvād anarthatvāc ca nocyate

Hemacandra (KA. p. 143) takes it to refer to *prāgavasthā*, following Abhinava. Śrīdhara, in his comm. on the *Kāvyaprakāśa*, Vol. I, p. 89, cites the example of the *Kādambarīpariṇayanāṭaka*.

305 NŚ. VII. 86 :

vyādhīnām ekabhāvo hi maraṇābhinayaḥ smṛtaḥ
viṣaṇṇagātrair niśceṣṭair indriyaiś ca vivarjitaḥ

Vivarjitaḥ is inconvenient. Samanvitaḥ would make things easier, as going with *niśceṣṭgātraiḥ, indriyaiś ca.*

306 See *Śāntarasa*, p. 14.

307 *Sukhaduḥkhanibarhaṇaḥ* ?

308 NŚ. XXII. 95 (Vol. III. p. 185) :

prāyeṇa sarvabhāvānāṃ kāmān niṣpattir iṣyate
sa cecchāguṇasampanno bahudhā parikalpitaḥ

96 *dharmakāmo 'rthakāmaś ca mokṣakāmas tathaiva ca*
strīpuṃsayos tu yogo yaḥ sa tu kāma iti smṛtaḥ

97 *sarvathaiva hi lokasya sukhaduḥkhanibarhaṇaḥ*
bhūyiṣṭhaṃ dṛśyate kāmaḥ sa sukham vyasaneṣv api

99 *bhūyiṣṭham eva loko 'yam sukham icchati sarvadā*
sukhasya hi striyo mūlaṃ nānaśilāś ca tāḥ punaḥ

148 *dharmārthaṃ hi tapaścaryā sukhārthaṃ dharma iṣyate*
sukhasya mūlaṃ pramadās tāsu sambhoga iṣyate

309 NŚ. VII. 2 (Vol. I, p. 346) XXII. 8 (Vol. III, p. 155):

vāgaṅgammukharāgaiś ca sattvenābhinayena ca
kaver antargataṃ bhāvaṃ bhāvayan bhāva ucyate

Cf. *ātmaviśrāntaṃ yad anubhavanaṃ sukhaduḥkhasaṃvidrūpaṃ sa bhāvaḥ.* A. Bh. Vol. III. p. 273. "An emotion is an experience that depends on the *Ātman* and which takes the form of a consciousness of pleasure and pain."

Cf. *Locana*, p. 319.

310 NŚ. VII, 7 and the prose passage preceding it. Cf. *Locana*, p. 212.

311 *Karmaśilpa* can be taken as a *tatpuruṣa*, *karmaṇi śilpam*, or, as we have done, as a *dvandva*.

312 Or: "The other *bhāvas* are like servants, because they depend on the permanent emotions". The variant reading (fn. 10) *tatsthānīya* is better than *tadvat sthānīya*, i.e. *svāmisthānīya*.

313 This phrase seems misplaced as it does not follow from anything.

314 NŚ. VII. p. 349: *atrāha—yadi kāvyārthasaṃśritair vibhāvānubhāvavyañjitair ekonapañcāśadbhāvaiḥ sāmānyaguṇayogenābhiniṣpadyante rasās tat kathaṃ sthāyina eva bhāvā rasatvam āpnuvanti?* (Note that *sāmānyaguṇa* may well be the earliest reference to *sādhāraṇīkaraṇa* in Sanskrit literature, if our interpretation of this phrase is correct). *ucyate—yathā hi samānalakṣaṇās tulyapāṇipādodaraśarīrāḥ samānāṅgapratyaṅgā api puruṣāḥ kulaśīlavidyākarmaśilpavicakṣaṇatvād rājatvam āpnuvanti tatraiva cānye 'lpabuddhayas teṣām evānucarā bhavanti tathā vibhāvānubhāvavyabhicāriṇaḥ sthāyibhāvān upāśritā bhavanti. bahvāśrayatvāt svāmibhūtāḥ sthāyino bhāvāḥ. tadvat sthānīyapuruṣaguṇabhūtā anye bhāvās tān guṇatayāśrayante. sthāyibhāvā rasatvam āpnuvanti. parijanabhūtā vyabhicāriṇo bhāvāḥ. atrāha-ko dṛṣṭānta iti. yathā narendro bahujanaparivāro 'pi sa eva nāmo labhate nānyaḥ sumahān api puruṣaḥ tathā vibhāvānubhāvavyabhicāriparivṛtaḥ sthāyī bhāvo rasanāma labhate.*

315 VII. 119:

na hy ekarasajaṃ kāvyaṃ kiñcid asti prayogataḥ
bhāvo vāpi raso pravṛttir vṛttir eva ca

316 Quoted in the *Locana*, p. 286 :

bahūnāṃ samavetānāṃ rūpaṃ yasya bhaved bahu
sa mantavyo rasaḥ sthāyī śeṣāḥ sañcāriṇo matāḥ

317 VII. 120 :

nānābhāvārthasaṃpannāḥ sthāyisattvābhicāriṇaḥ
puṣpāvakīrṇāḥ kartavyāḥ kāvyeṣu hi rasā budhaiḥ

318 A. Bh. Vol. III, p. 63 : *anye manyante—ya evopakṣepādyāḥ sāmānyā uktāḥ teṣām evaitad* (read *evaite?*) *viśeṣā avāntarabhedāḥ. upakeṣepo hi sāmādiviśeṣabhinnaḥ, tathā lākṣāgṛhānala iti krodhātmopakṣepaḥ, rāmābhyudaye bhayātmopakṣepaḥ, pratimāniruddhe svapnarūpaḥ, udāttarāghave hetvavadhāraṇātmā. evam anyad anusaraṇīyam iti. ete ca vibhāvānubhāvavyabhicārirūpā. na tu tadatiriktaṃ jagati kiṃcid asti prayoge. prayogojjvalatvopayogāya tūpalakṣaṇatvenaikaviṃśatir ity uktaṃ kaver mārgam pradarśayitum.*

319 This is the view of the latter tradition as well. The *Nāṭyadarpaṇa* for example (p. 177) says : *trayastriṃśad iti dvandvānuvādamātram anye 'pi punaḥ sambhavanti.* It then gives a list including such emotions as : *maitrī, kṣamā, dākṣiṇya,* etc. Another Jain work, the *Saṅketa* on the *Kāvyaprakāśa,* of Someśvara Bhaṭṭa (13th cen.) also says on p. 4, Vol. 1, verse 20 that there is no restriction on the *vyabhicāribhāvas* : *eteṣāṃ niyamo nāsti.*

320 Note that in the *Locana* on p. 504, *śoka*, generally the *sthāyibhāva* of *karuṇa,* is considered to be a *vyabhicāribhāva* of *vipralambhaśṛṅgāra* (*snigdhaśyāmalety atra vipralambhaśṛṅgārasya tadvyabhicāriṇaś ca śokāvegātmanaś carvaṇīyatvāt*). Abhinava speaks of this interchangeability in an important passage in the *Locana* on p. 386, where he explains the NŚ. VII. 112. There he quotes one Bhāguri : *tathā ca bhāgurir api kiṃ rasanām api sthāyisañcāritāstīty ākṣipyābhyupagemenatvottaram avocad bāḍham astīti.* Cf. also A. Bh. Vol. I, p. 333 (end of para 2) (*śāntarasaprakaraṇa*).

321 Cf. Namisādhu on Rudraṭa XII. 4 :

nirvedādiṣv api tan nikāmam astīti te 'pi rasāḥ yasya (*bhāvasya*) *tu paripoṣaṃ na gatās tasya bhāvā eva te...yad uta nāsti sā kāpi cittavṛttir yā paripoṣaṃ gatā na rasībhavati. bharatena sahṛdayāvarjakatvaprācuryāt saṃjñāṃ cāśrityāṣṭau nava vā* (!) *rasā uktā iti.* Abhinava ascribes this same view to Lollaṭa, A. Bh. Vol. I, p. 298 and says it is false. Cf, also A. Bh. I, p. 341 : *tena rasāntarasambhave 'pi cārṣaprasiddhyā* (should we read : *pārṣadaprasiddhyā?*) *saṅkhyāniyama iti yad anyair uktam tat pratyuktam.*

322 Note that the *Ekāvalī* says that *vyabhicāribhāvas* sometimes become prominent, like a king who follows his servants in their marriage festival : *rasasya mukhyatve saty api rājānugatavivāhapravṛttabhṛtyavat kadācid*

aṅgitvam anubhavanti bhāvaśāntyādayaḥ. This is also used by Mammaṭa (Jhalkikar's ed. p. 127). But once again the source is Ānandavardhana, D. Āl. p. 462 (before III. 35) : *tatra ca* (referring to *rasavat*) *teṣām ādhikārikavākyāpekṣayā guṇībhāvo vivahanapravṛttabhṛtyānuyāyirājavat.* Abhinava comments : *nanv atyarthaṃ pradhānabhūtasya rasādeḥ kathaṃ guṇībhāvaḥ, guṇībhāve vā katham acārutvaṃ na syād ityāśaṅkya pratyuta sundaratā bhavatīti prasiddhadṛṣṭāntamukhena darśayati.*

323 Cf. Daśarūpaka IV. 7 :

sthāyiny unmagnanirmagnāḥ kallolā iva vāridhau. Dhanika comments : *yathā vāridhau saty kallolā udbhavanti vilīyante ca tadvad eva ratyādau sthāyini saty evāvirbhāvatirobhāvābhyām...*

Cf. *Sāhityadarpaṇa* III. 140. This is the old Vedānta analogy of the waves not being different from the ocean—they are only *vikāras*, that goes back to the famous passage in the *Bṛhadāraṇyaka*. Once they help the *sthāyin*, the *vyabhicāribhāvas* disappear.

Cf. the *Prabhā* on the *Kāvyapradīpa* :

ye tūpakartum āyānti sthāyinaṃ rasam uttamam
upakṛtya ca gacchanti te matā vyabhicāriṇaḥ

Cited by Trivedi, p. 422 of his ed. of the *Ekāvalī* (BSS. No. 63). Cf. *Rasārṇavasudhākara*, II. 104 :

sajātīyavijātīyair bhāvair ye tv atiraskṛtāḥ
kṣīrābdhivan nayanty anyān svātmatvaṃ sthāyino hi te

324 A. Bh. Vol. I, p. 283 : *tasmāt sthāyirūpacittavṛttisūtrasyūtā evāmī vyabhicāriṇaḥ svātmānam udayāstamayavaicitryaśatasahasradharmāṇaṃ pratilabhamānā raktanīlādisūtrasyūtaviralabhāvo(go)palambhanasambhāvitabhaṅgīsahasragarbhasphaṭikakācabhra(bhrā)makapadmarāgamarakatamahānīlādimayagolakavat. tasmin sūtre svasaṃskāravaicitryam aniveśayanto 'pi tatsūtrakṛtam upakārasandarbhaṃ bibhrataḥ svayaṃ ca vicitrārthasthāyisūtraṃ ca vicitrayanto 'ntarāntarā śuddham api sthāyisūtram pratibhāsāvakāśam upanayanto 'pi pūrvāparavyabhicāriratnacchāyāśabalimānam avaśyam ānayantaḥ pratibhāsanta iti vyabhicāriṇa ucyante.*

325 Same image given in the *śāntarasaprakaraṇa*. A. Bh. I, p. 340, last line.

326 Again the ocean and the waves, see above. Cf. A. Bh. I., p. 178, though the passage is open to many interpretations.

327 A. Bh. I, p. 283, fourth paragraph. Gnoli (op. cit. p. 76) translates: "When, that is to say, someone says, "This is a form of weakness", it is natural to ask : by what is it provoked ?". But *glāno 'yam* means : *ayam puruṣaḥ glāno bhavati.*

328 However, Abhinava also holds, on p. 283, the position that the *vyabhicaribhāvas* cannot arise without *vibhāvas*, but that the *sthāyibhāvas*

can. The *sthāyibhāvas* are only *vāsanātmaka* until a specific *vibhāva* appears : *ata eva vibhāvās tatrodbodhakāḥ santaḥ svarūpoparañjakatvaṃ vidadhānā ratyutsāhāder ucitānucitatvamātram āvahanti. na tu tadabhāve sarvathaiva te nirupākhyāḥ. vāsanātmanā sarvajantūnāṃ tanmayatvenoktatvāt. vyabhicāriṇaṃ tu svavibhāvābhave nāmāpi nāstīti.* A *sthāyibhāva* is always present as a *vāsanā* whereas a *vyabhicāribhāva* leaves no trace behind. *Sthāyibhāvas* are not *created* by any given situation. They can only be "revealed" (*vyajyante*). The *vyabhicāribhāvas* on the other hand are created and are destroyed according to the *vibhāvas* of the moment. Thus when Bharata gives *nirveda* as a *vyabhicāribhāva*, and Abhinava gives it as the *sthāyibhāva* of *śāntarasa*, we must understand the former to be only a passing mood and not a character trait.

329 When Abhinava says, A. Bh. Vol. I, p. 282, third paragraph, that *hāsa* and other *rasas*, are particularly pleasant to the lower classes (*ata evānuttamaprakṛtiṣu bāhulyena hāsādayo bhavanti*) the *ādi* would seem to include *karuṇa* (or rather *śoka*, but it comes to the same thing), for he goes on to say : *pāmaraprāyaḥ sarvo 'pi hasati śocati bibheti paranindām ādriyate.* But this is surely a philosophical view (cf. *Gītā, nābhinandatti na dveṣṭi*), not a literary one, for otherwise, how would we explain the *Uttararāmacarita* ? Is one to say that only women and children will enjoy it ? Or does Abhinava perhaps mean that they alone will fail to distinguish between the real sorrow that is the *sthāyibhāva śoka*, and the *rasa karuṇa*? Cf. Rudraṭa XV. 11 (of *hāsya*) : *bhūmnā strīnīcabālagataḥ*. In discussing *śoka* in *adhyāya* VII, Bharata speaks of three kinds of wailing. The last verse in this section, stanza 14, obviously lies behind Abhinava's attributing certain *rasas* predominaniley to women and low characters :

strīnīcaprakṛtiṣv eṣa śoko vyasanasambhavaḥ
dhairyeṇottamamadhyānāṃ nīcānāṃ ruditena ca

"Sorrow among women and low characters springs from personal misfortune. High and middling characters (respond to sorrow) with fortitude, the low, by weeping."

330 Note that on p. 353, in defining *bhaya*, Bharata says it is *strīnīcaprakṛtikam*, i.e. it belongs by nature to women and to low characters. There seems however to be a good bit of confusion. For in defining *nirveda*, Bharata includes as one of its *vibhāvas*, *tattvajñāna!* But he goes on to say : *strīnīcakusattvānām*. Now one cannot imagine a *nirveda* coming from a knowledge of the truth in the case of either a mean-minded man or a low man. How is one to explain this then ?

331 NŚ. XXVII. 58-62 (Vol. II, p. 312) :

tuṣyanti taruṇāḥ kāme vidagdhāḥ samayānvite
artheṣv arthaparāś caiva mokṣe cātha virāgiṇaḥ
śūrās tu vīraraudreṣu niyuddheṣv āhaveśu ca
dharmākhyāne purāṇeṣu vṛddhās tuṣyanti nityaśaḥ

na śakyam adhamair jñātum uttamānāṃ viceṣṭitam
tattvabhāveṣu sarveṣu tuṣyanti satataṃ budhāḥ
bālā mūrkhāḥ striyaś caiva hāsyanaipathyayoḥ sadā
yas tuṣṭo tuṣṭim āyāti śoke śokam upaiti ca
kruddhaḥ krodhe bhaye bhītaḥ sa śreṣṭhaḥ prekṣakaḥ smṛtaḥ

The passage must have been distasteful to Abhinava. His comments are negligible.

332 The reading *samayātvite* makes no sense. Emend to *samayānvite*, i.e. that which contains scientific truths, or doctrinal points.

333 Read *tuṣṭe*

334 Note that in the A. Bh. Vol. III, p. 153, Abhinava says that *Caṇḍāla* women can be beautiful, and have the vritues of women of the upper classes: *caṇḍālīnām api rūpalāvaṇyasampado dṛśyante, nanu ceṣṭālaṅkārās tāsām api bhavanta uttamatām eva sūcayanti svavargāpekṣayā vā sampadbhraṃśādinā.* Note the fine verse he quotes on p. 154 on the graces of woman:

yāvanta ete taruṇījanasya bhāvāḥ samaṃ kuṭṭamitādayo 'pi
rātrāv adṛśyān iva tān ghaṭādīn kāmapradīpaḥ prakaṭīkaroti

335 NS. XXIV. 2-10 (Vol. III, pp. 248-250):

jitendriyajñānavatī nānāśilpavicakṣaṇā
dakṣiṇādhamahālakṣyā bhītānāṃ parisāntvanī
nānāśāstrārthasampannā gāmbhīryaudāryaśālinī
sthairyatyāgaguṇopetā jñeyā prakṛtir uttamā
lokopacāracaturā śilpaśāstraviśāradā
vijñānamādhuryayutā madhyamā prakṛtiḥ smṛtā
rūkṣavāco 'tha duḥśīlāḥ kusattvāḥ sthalabuddhayaḥ
krodhanā ghātakāś caiva mitraghnāś chidramāninaḥ
piśunās tūddhatair vākyair akṛtajānās tathālasāḥ
mānyāmānyā viśeṣajñā strīlolāḥ kalahapriyāḥ
sūcakāḥ pāpakarmāṇaḥ paradravyāpahāriṇaḥ
ebhir doṣais tu sampannā bhavantīhādhamā narāḥ
mṛdubhāvā cācapalā smitabhāsiṇyaniṣṭhurā
gurūṇāṃ vacane dakṣā salajjā vinayānvitā
rūpābhijanamādhuryair guṇaiḥ svābhāvikair yutā
gāmbhīryadhairyasampannā vijñeyā pramadottamā

336 The original reading makes no sense to us. We emend to *dakṣiṇātha mahālakṣyā.*

337 The reading *sthalabuddhayaḥ* gives no good sense. We prefer to read: *sthūlabuddhayaḥ,* the opposite of *sūkṣamabuddhayaḥ* (cf. *sthūlatayā* in the sense of "superficially".)

338 The reading *mānyāmānyā viśeṣajñā* makes no sense. We read *mānyāmānyāviśeṣajñā*.

339 Perhaps "of a gentle nature".

340 The whole question of *rasābhāsa* and *bhāvābhāsa* does not really arise until Ānanda (though see Udbhaṭa IV. 5). There has always been some ambiguity about *bhāvadhvani* : is it *devatādiviṣayakaratibhāva*, or is it the suggestion of any *vyabhicāribhāva*? Cf. KP. p. 118 (J's ed.) and SD. III, 260. In fact, *bhāvadhvani* (which Ānanda never defines!) really means that all *vyabhicāribhāvas* can be like *rasas* since they can be *sthāyin* or at least *pradhāna*.

Thus the *Alaṅkāramahodadhi* III. 53 (p. 96) defines *ābhāsa* as: *ābhāsā rasabhāvānām anaucityapravartanāt* (taking the clue from Abhinava of course, see *Locana*, p. 78). This includes *parapatnyādiṣvabhilāṣādi-pravṛttiḥ* and the *āropa* of *nāyakatva* on to animals. He quotes, in fact, Kālidāsa's charming verse from the *Kumārasambhava* III. 36 :

madhu dvirephaḥ kusumaikapātre papau priyāṃ svām anuvartamānaḥ
śṛṅgeṇa ca sparśanimīlitākṣiṃ mṛgīm akaṇḍūyata kṛṣnasāraḥ

341 We must give credit to Mammaṭa, who as usual shows his good taste, in giving *grivābhaṅgābhirāmam* (*Śakuntalā* 1. 7) as an example of *bhayānaka*, and not as an example of *bhayānakarasābhāsa!* (See KP. IV. 41).

342 See *Sarasvatīkaṇṭhābharaṇa*, V. 20 : *hīnapātreṣu tiryakṣu nāyaka-pratiyogiṣu*. But note the *Ekāvalī*, p. 106 : *apare tu rasābhāsaṃ tiryakṣu pracakṣate. tan na parīkṣākṣamaṃ, teṣv api vibhāvādisambhavāt. . . vibhāvā-disambandho rasaṃ prati prayojako na vibhāvādijñānam.* See the excellent article by Sivaprasad Bhattacharya, "*Rasābhāsa in Alaṅkāra Literature*", reprinted in "Studies in Indian Poetics".

343 See the *Ratnāpaṇa*, p. 163, and the various commentaries on Mammaṭa V. 49. Abhinava (*Locana*, p. 173) lays greater insistence on *parasparāsthābandhābhāva* (followed by Śrīdhara, Hemacandra, Māṇikya-candra and others). Bhaṭṭagopāla uses the significant term : *camatkāra-bhaṅga*.

344 Cf. Rudraṭa, *Śṛṅgāratilaka* II, 31-33 (Pischel, p. 51) :

pūrvaṃ nārī bhaved raktā pumān paścāt tadiṅgitaiḥ
tataḥ sambhogalīleti svabhāvasubhagā sthitiḥ
anyathāpi na doṣaḥ syād yadi prema samaṃ dvayoḥ
raktāparaktavṛttiś cec chṛṅgārābhāsa eva saḥ
ayaṃ ca prāyaśas tajjñair itthaṃ hāsyo nibadhyate
nirdhanena mayā sārdhaṃ veśye mānaya yauvanam

Cf. Ruyyaka (p. 16, Janaki's ed.) where *hāsya* is exemplified by *anau-cityaśṛṅgāra*.

345 See the *Alaṅkārakaustubha,* pp. 130-134. The editor, Sivaprasad Bhattacharya correctly remarks that whether we approve of such situations in real life or not, the poetry that results is yet great. The Bengal *Vaiṣṇavas* held that the very highest love possible is that which is forbidden and of course point to Kṛṣṇa's love for married Gopīs (Ujjvalanīlmaṇi pp. 10-12, cited by Sivaprasad Bhattacharya, "*Rasābhāsa* in *Alaṅkāra* literature", p. 99—*rāgeṇollaṅghayan dharmam...smṛtaḥ. atraiva paramotkarṣaḥ śṛṅgārasya pratiṣṭhitaḥ...laghutvam atra yat proktaṃ tat tu prākṛtanāyake, na kṛṣṇe rasaniryāsasārārthamavatāriṇi* (*niryāsa* is the same as *niḥṣyanda*). See Edward C. Dimock : "The Place of the Hidden Moon". Erotic Mysticism in the Vaiṣṇava-sahajiyā Cult of Bengal. The University of Chicago Press, Chicago, 1966 and the unpublished thesis by J. O'Connell on Bengali Vaiṣṇava Theology (Harvard, 1970). Śibbabu notes an interesting quote, supposedly from the *Nāṭyaśāstra* (UMM. p. 12 : *tathā ca muniḥ—*

bahu vāryate yataḥ khalu yatra pracchannakāmukeva ca (*sic*)
yā ca mitho durlabhatā sā paramā manmathasya ratiḥ

though the verse is not found in the present text (though we have seen similar ideas in the NŚ. XXII. 207). Cf. *Śṛṅgāratilaka* II. 31. (Pischel, p. 51).

346 One of the most moving love stories in Sanskrit literature is found in the retelling of the Ahalyā legend in the Yogavāsiṣṭha. See J. L. Masson and B. K. Matilal : "A Love-Story from Eighth century (we were wrong) India", Jadavpur Journal of Comparative Literature, Calcutta, 1966. One could almost say that the finest moments in literature are nearly always those which pass beyond the conventions of the time.

PART II

THE RASĀDHYĀYA OF THE NĀṬYAŚĀSTRA WITH TRANSLATED EXCERPTS FROM THE ABHINAVABHĀRATI

347 According to A. this phrase refers to technical subjects such as grammar (*vyākaraṇādīni śāstrāṇi*).

348 A.: making paintings, clay models, etc. (*citrapustādikarmāṇi*).

349 Tr. according to Abhinava : *sūtragranthayor lakṣaṇaparīkṣayor yo 'rtho lakṣyaparīkṣitavyalakṣaṇaḥ so 'lpaḥ saṅkucito nāmamātreṇoddeśyatayā yatra.*

350 Abhinava connects *alpa* with *artha* and not with *sūtragrantha* and points out that if we connect *alpa* with *sūtragrantha* there would be a contradiction with verse eight : *alpau sūtragranthau yatrārthe so 'rtho yatreti tu vyākhyānam anena ślokena na saṃvadate.*

351 A : *naṭasya hi rasabhāvayogena maraṇādau tattvāveśo layādibhaṅgaś ca syāt.* "For if the actor were to undergo imaginative experiences (*rasa-bhāva*) in incidents such as death, he would be overwhelmed (by feelings) from the real world, and there would result a break in the tempo (and the failure to comply with other conventions that actors are meant to observe)." (On *layādi*, see D.Āl., p. 184.) Those later writers who generally follow Abhinavagupta on essential issues related to *rasa* also tend to agree with him on such points as the present one. Thus Jagannātha (RG. p. 36) says that an actor cannot have an aesthetic experience. Authors who did not accept Abhinava as an ultimate authority on general aesthetics tend to disagree. Thus at IV. 42 of the *Daśarūpaka*, Dhanañjaya says : *kāvyārthabhāvanāsvādo nartake 'pi na vāryate* (on which Dhanika adds : *asmadādivat*). (The point, as the *Laghuṭīkā*, p. 220, makes clear, is that an actor obviously feels something when he imitates Rāma. But what he feels cannot be primary emotions (Dhanika : *nartako 'pi na laukikarasena rasavān bhavet*) since he is not actually making love to his own wife, a primary emotion (*tadānīṃ bhogyatvena svamahilāder agrahaṇāt*). What he feels must therefore be *alaukika* in character). In an interesting passage in the *Nāṭyadarpaṇa* of the Jain authors Rāmacandra and Guṇacandra (the only instance of double authorship in Skt. technical literature), a compromise is reached. Generally, they say, an actor does not experience *rasa*, but there is no inviolable rule that he cannot do so. The example they provide is interesting : *paṇyastriyo hi dhanalobhena pararatyarthaṃ ratādi vipañcayantyaḥ kadādcit svayam api parāṃ ratim anubhavanti. gāyanāś ca paraṃ rañjayantaḥ kadācit svayam api rajyante. evaṃ naṭo 'pi rāmādigataṃ vipralambhādy anukurvāṇaḥ kadācit svayam api tanmayībhāvam upayāty eveti.* (From the ed. by G. K. Shrigondekar and L. B. Gandhi, Oriental Institute, Baroda, 1929, Vol. I, p. 160). "A prostitute displays sexual pleasure in order to arouse her customer's sexual excitement (only) out of greed for money. But it can happen that sometimes she too will experience profound sexual pleasure. Similarly, a singer (generally) gives pleasure (only) to others, but at times he too derives pleasure (from his singing). In the same way, even

an actor when he imitates the feelings of loss etc. that Rāma feels, may suddenly find he has totally identified himself (with Rāma)." The earliest writer to deal with this subject seems to be Bhaṭṭalollaṭa, whose views Abhinava gives on p. 264 of the A. Bh.; *rasabhāvānām api vāsanāvaśena naṭe sambhavād anusandhibalāc ca layādyanusaraṇād...* "Bhaṭṭalollaṭa claims that aesthetic experience is possible in the actor, through his *vāsanās* (i.e. because of the fact that he has himself experienced such feelings earlier) and because of the fact that he can continue to follow the tempo etc. through concentrated attention."

352 We are not certain of our translation of these two verses. Is there any difference between *dhātvarthavacanena* in verse 13, and *dhātvarthahetusaṃyuktam* in verse 12?

353 A: *tatra nāṭyaṃ nāma naṭagatābhinayaprabhāvasākṣātkārāyamāṇaikaghanamānasaniścalādhyavaseyaḥ samastanāṭakādyanyatamakāvyaviśeṣāc ca dyotanīyo 'rthaḥ. sa ca yadyapy anantavibhāvādyātmā tathāpi sarveṣāṃ jaḍānāṃ saṃvidi tasyāś ca bhoktari bhoktṛvargasya ca pradhāne bhoktari paryavasānān nāyakābhidhānabhoktṛviśeṣasthāyicittavṛttisvabhāvaḥ.* "A drama is a matter (*artha*) that is to be steadily (*niścala*) cognised (*adhyavaseya*) by a profoundly concentrated mind (*ekaghanamānasa*), which is undergoing a direct experience (*sākṣātkārāyamāṇa*, lit. a matter which behaves like, i.e. is as vivid as a direct experience) (of the incidents presented) due to the power of the actor's acting. It is revealed by means of one or another of the various kinds of dramatic poetry (*kāvyaviśeṣa*), such as the Nāṭaka (Prakaraṇa) etc. Although this matter consists of an endless number of vibhāvas etc., nonetheless because all insentient objects (*jaḍa*) ultimately end up in being perceived (by some sentient being), and because the perception (of insentient objects) terminates in the perceiver (*bhoktari*) and because all the perceivers (in a drama) terminate in the chief perceiver (i.e. the major character), therefore the nature of this matter is a permanent mental mood that belongs to a particular perceiver known as the "hero"." (Cf. A.Bh. Vol. I, p. 3, translated in our *Śāntarasa*, p. 51). *Kāvya* here, as elsewhere in the NŚ, simply means "poetic text". Cf. *Sāhityadarpaṇa* VI. 1. (Note that we take *bhoktṛviśeṣa* as corresponding to *pradhāne bhoktari*. "A particular perceiver" means, according to Abhinava, the "*nāyaka*", who is the *pradhāna bhoktṛ* in a drama.)

Abhinava in an obscure passage on p. 267 speaks of this *rasa* as a *mahārasa*, a single great *rasa*, that is *mukhyabhūta*. On p. 271 he says that : *eka eva tāvat paramārthato rasaḥ.* So Bhoja was anticipated. (See *Uttararāmacarita* III. 47, and Raghavan, "The Number of Rasas", p. 165 ff.)

354 Note that Abhinava speaks of nine *rasas* : *te ca nava, śāntāpalāpinas tv aṣṭāv iti tatra paṭhanti.* "They are nine, but those who deny *śānta*, read "eight" in this place (i.e. in verses 15 and 16)." But what did Abhinava read here? In the *Locana* on p. 83 he quotes this verse with the reading *aṣṭau*.

355 A : *tatra kāmasya sakalajātisulabhatayātyantaparicitatvena sarvān prati hṛdyateti pūrvaṃ śṛṅgāraḥ.* "Amongst these *rasas,* because sexual love is easily accessible to all people, is exceedingly familiar to them, and is attractive to all, *śṛṅgāra* has been mentioned first." Note the importance of *śṛṅgāra* in the D. Ā1. (e.g. III. 28, *sukumāratamo hy asau.* Cf. also D. Ā1. II. 7, 8, 11, and 15). The NŚ itself bears striking resemblance to the *Kāmasūtra* in the importance it places on sexual love. See NŚ XXII. 148 : "One practices austerities for the sake of religion. And after all, we are (only) concerned with religion because we want to be happy. The source of happiness is women, and we want to make love to them."
See also NŚ XXII. 95-99.

356 A : *tatra svātmāveśena rasacarvaṇety uktam.* "In connection with these *rasas,* when the different moods underlying them enter into one's own very being, an aesthetic experience of *rasa* is said to arise."

357 A : *sā caikacittavṛttiḥ svaparakīyam iti (param iti pratīya) mānānantacittavṛttyantaraśataviśeṣitā laukikagītageyapadādilāsyāṅgadaśakopajīvanasvīkṛtalakṣaṇaguṇā alaṅkāragītātodyādisamyaksundarībhūtakāvyamahimaprayogamālābhyāsaviśeṣāśrayatvāt pracyāvitā ata eva sādhāraṇībhūtatayā sāmājikān api svātmasadbhāvena samāveśayantī tādātmyād eva cānumānāgamayogipratyakṣādikaraṇakataṭasthapramātṛprameyaparakīyalaukikacittavṛttivilakṣaṇatayā nirbhāsamānā parimitasvātmāśrayatānirbhāsanāvirahāc ca laukikapramadādijanitanijaratiśokādivat ṣadja(tajja)hānādicittavṛttyantarajananākṣamā tata eva nirvighnasvasaṃvedanātmaka(harṣa)viśrāntilakṣaṇena rasanāparaparyāyeṇa vyāpāreṇa gṛhymāṇatvād rasaśabdenābhidhīyate. tena rasa eva nāṭyam. yasya vyutpattiḥ phalam ity ucyate. tathā ca "rasād ṛte" ity atraikavacanopapattiḥ.* "And this unique (dominant) mental mood which is characterised by hundreds of other (less stable) mental moods, which themselves are known either as one's own or as belonging to others, and which is heightened (in its effect) (*pracyāvita*- Viśveśvara in his Hindi tr. of the A.Bh. p. 428, reads *svaparabhāvāt pracyāvitā,* which would mean: "which is freed from, i.e. transcends, the state of being cognised either as one's own or as that of others") by having recourse to special practices and a series of great performances of dramatic poetry, which is beautified by (dramatic) embellishments (see Abhinava on I. 47, where he speaks of Nāṭyālaṅkāras and refers to NŚ ch. 22. See also SD. VI. 195-211), singing, musical instruments, etc., and which derives its special character and qualities by depending on the ten constituents of the dance (*lāsyāṅga,* see NŚ XIX. 119-135, also NŚ XXXI) and which is uncommonly beautiful (surely we must read *alaukika* instead of *laukika*), therefore infuses itself into the (heart) of the spectators by a process of universalisation. And because of the identification of the spectators with it (*tādātmyād eva*) it appears as different from ordinary states of mind which one can observe in other people through inference (see A. Bh. I, p. 285 for a further elaboration of this point), or from the sciptures, or by telepathy etc., when one is

indifferent (*taṭastha*, not participating). Because of the fact that it does not appear as abiding in one's own limited self, this (aesthetic) experience does not admit of such feelings as a desire to reject (or accept) (the experiences) as in the case of ordinary experiences of sexual love that arise (upon seeing) a beautiful woman, or of pain (on experiencing a misfortune). And therefore, because it is apprehended by a function another name for which is aesthetic enjoyment (*rasanā*) and which consists in aesthetic repose, whose nature is the unobstructed apprehension (*saṃvedana*—the *vighnas* are mentioned in detail on p. 280 of the A. Bh. Vol. I) of one's own pure consciousness, it is called by the name of *rasa*. And so a drama consists of nothing but *rasa*. Its end is said to be moral instruction (Cf. Locana, p. 336, A. Bh. I, p. 271. See our *Śāntarasa*, p. 55). Therefore it is only reasonable that (Bharata) has used the singular in his phrase : "without *rasa*" (NŚ, p. 272).

358 Now it might be asked why the *sthāyibhāvas* are mentioned before the description of individual *rasas*. Abhinava answers this by saying : *tatra nājñātalaukikaratyādicittavṛtteh kaver naṭasya vā tadviṣayaviśiṣṭavibhāvādyāharaṇaṃ śakyam iti sthāyina uddiṣṭāḥ. tatra śāntasya sthāyī vismayaśamā iti kaiścit paṭhitaḥ. utsāha evāsya sthāyīty anye. jugupseti kecit. sarva ity eke. tattvajñānajo nirvedo 'sya sthāyī. etadartham evobhayadharmopajīvitvakhyāpanāyāmaṅgalabhūto 'py asau pūrvaṃ nirdiṣṭo vyabhicāritvā(ṣu).* "A poet or an actor who has not experienced worldly emotions such as sexual love etc. will not be able to portrary particular *vibhāvas* etc. connected with the different basic (abiding) moods (*tadviṣaya*), and so the *sthāyins* have been enumerated (first). Some read *vismayaśamāḥ* (instead of *vismayaś ceti*) (in stanza 17) (and regard *śama*) as the *sthāyin* of *śānta*. Others (say) that the *sthāyin* of *śānta* is *utsāha* (dynamic energy, the *sthāyibhāva* of *vīrarasa*.) Some (that it is) disgust (*jugupsā*, the *sthāyin* of *bībhatsa*). All (the *sthāyibhāvas* are its *sthāyibhāva*) is what some say. The *sthāyin* of *śānta* is *nirveda* (world-weariness) that is born from a knowlege of the Truth. This is why *nirveda* has been mentioned at the beginning of the *vyabhicāribhāvas* (in verse 18), even though it is an inauspicious word (with which to begin a list), precisely in order to show that it depends on (i.e. partakes of) both characters (i.e. it is both a *vyabhicāribhāva* and a *sthāyibhāva*)." These same ideas will be elaborated in the *śāntarasaprakaraṇa*, pp. 332-336. The whole passage has been translated and annotated in our book on *Śāntarasa*. Note the contradication : here *nirveda* is given as the *sthāyin* of *śānta*, whereas in the later passage it is *tattvajñāna!*. We have no explanation for this discrepancy.

359 The category of the *vyabhicāribhāvas* is not a very strict one. Many of them are considered, even by Bharata himself, as *vibhāvas*. (Thus on p. 367, in defining *nidrā, ālasya, cintā, etc.* are given as its *vibhāvas*). They can also be *anubhāvas*. (Thus on p. 365 where *āvega* is defined, *viṣāda* and even *vismaya* are given as *anubhāvas* !). Bharata thinks of them as accompanying and helping to develop the *rasas* (p. 355) :

vividham ābhimukhyena raseṣu carantīti vyabhicāriṇaḥ. vāgaṅgasattvopetāḥ prayoge rasān nayantīti vyabhicāriṇaḥ. It is true that they are "transitory" in relation to the *sthāyibhāvas,* but this is not the aspect that is generally emphasised. We have retained this translation because it is the best known, but "accompanying" emotions would be more accurate. However note the following : "*Sthāyibhāvas* denote the instincts or emotions deep seated in the human mind. The *vyabhicāribhāvas* are those that emerge from the *Sthāyibhāvas* and again submerge in them as the waves in an ocean. Their effect is immediate and temporary while that of the *Sthāyīs* is rooted in the character of man." (p. 149, "The *Nāṭyadarpaṇa* of Rāmacandra Guṇacandra, A Critical Study" by K. H. Trivedi, L.D. Institute of Indology, Ahmedabad, 1966).

360 Not only does the list of 33 *vyabhicāribhāvas* differ from the lists given by later writers (which are conveniently illustrated in the *Nāṭakalakṣaṇaratnakośa* of Sāgaranandin, ch. 15), but Bharata himself does not seem to think of this number as binding. He mentions several *vyabhicāris* not contained in his list of 33 : thus under *hāsya* he cites *tandrā, bhrama* under *karuṇa, garva* and *asaṃmoha* under *raudra* and *udvega* under bībhatsa. It is not impossible, though, that these are meant as synonyms for *vyabhicāris* he names in the list of 33. They are of course all defined (and treated almost as if they were *sthāyibhāvas,* indeed the distinction between the two kinds of emotion is paper-thin) in the seventh *Adhyāya.*

361 As in the case of the *vyabhicāribhāvas,* this list is not exhaustive, for the *sāttvikabhāvas* are simply a kind of *anubhāva.* Thus *mukhaśoṣa* (mentioned as an *anubhāva* of *bhaya* on p. 356) is really a *sāttvikabhāva.*

362 The *sāttvikabhāvas,* when the individual *rasas* are defined, are given as *vyabhicāribhāvas* (e.g. *vepathu,* under *karuṇa* on p. 317), thus showing once again that the categories of *bhāvas* are not fixed. Note Abhinava, p. 268 : *sāttvikā vyabhicārivṛttam abhinayavṛttaṃ copajīvantīti pṛthagabhinayādibhyo gaṇitāḥ.* Abhinava's point seems to be that Bharata mentions them separately from the *vyabhicāribhāvas* because they have a dual character : they are transitory (*vyabhicāri*) and they depend on acting. But in so far as the *vyabhicāribhāvas* belong to the actor, they are also dependent on *abhinaya.* Abhinava's explanation is thus not very convincing. Perhaps Bharata has mentioned the *sāttvikabhāvas* separately because they are harder to feign. It is easy to imitate delight, but more difficult to make one's hair stand on end (*romāñca*) either in fear or in pleasure.

363 *Āṅgika* is treated at NŚ VIII; *Vācika* at XV; *Āhārya* at XIII and *Sāttvika* at XXV.

364 Note Abhinava, p. 269 : *loke tu kadācin na bhavaty api gṛhītatvāt, nāṭye tu ta eva jīvitam.* The phrase is not clear. Viśveśvara (p. 435) explains it as follows : "In the real world (i.e. in actual life), things like a bow, turban, or a crown, being quite well-known (*gṛhitatvāt,* i.e.

paricitatvāt) are not very useful (i.e., not indispensable). But for the drama these adventitious accessories are its very essence (i.e. are indispensable)." Perhaps though it could mean this: "Even though such things do not exist in the real world, they are used in drama. They are (in fact) the very essence of drama." Since VI. 24 mentions *nāṭyadharmī*, the conventions of the theatre, perhaps Abhinava means that the drama need not conform to real life. This seems to be Abhinava's view in general. See A. Bh. Vol. III, p. 71 and cf. Vol. II of the A. Bh., p. 216. But we fail to understand *gṛhītatvāt*. and the reference on p. 268 to *dhanuḥpratiśīrṣakamukuṭa* etc. goes against our interpretation, for one cannot claim that they are not used in real life.

365 See NŚ ch. XIII (vol. II) and XII. 70-74. Raghavan, J.O.R., Vol. VII. 1933, pp. 359-398 and Vol. VIII. 1934, pp. 57-75.

366 NŚ XX.

367 NŚ XIV.

368 NŚ XXVII.

369 NŚ XXVIII.

370 NŚ XXXII.

371 Dhruvā means both the refrain of a song (cf. A. p. 270, *gītyā. dhāraḥ niyataḥ padasamūhaḥ*) and a song which is accompanied by a refrain.

372 According to Abhinava, the *praveśagāna* (*prāveśikī dhruvā*) is a song sung at the time of the entry of a character, describing his mental mood, physical attitude and condition etc. *Prasādagāna* (*prāsādikī dhruvā*) is a song sung after a character's entry on the stage, in order to convey his mental condition to the spectators. *Ākṣepagāna* (*ākṣepikī dhruvā*) is a song sung to accompany the transition from one emotion to another. *Niṣkrāmagāna* (*naiṣkrāmikī dhruvā*) is a song at the exit of a character from the stage. *Āntaragāna* (*āntarikī dhruvā*) is a song sung when a character is moving about on the stage. *pātrasya praveśe bhāvaprakṛtyavasthānādisūcakaṃ yad gīyate tat praveśagānam. praviṣṭasyāntargatāṃ cittavṛttiṃ sāmājikān prati prasādayituṃ prathayitum prasādagānam. rasāntaropakṣepārtham ākṣepagānam. āntaram iti gatiparikramaṇanirūpaṇādir avasaraḥ. tatra yad gīyate tad āntaraṃ gānam. pātrasya niṣkramaṇe tu niṣkrāmagānam.* (Then he seems to give an alternative explanation for *prāsādikī dhruvā* :) *praveśādaya upacārād gāne. prasādo 'sya prayojanaṃ prāsādikam.*

373 NŚ II.

374 A, p. 271 : ***hi yasmāt rasaṃ vinā vibhāvādir artho buddhau vyākhyeyatayā na pravartate yataś ca taṃ vinārthaḥ prayojanaṃ prītipurassaraṃ vyutpattimayaṃ na pravartate yataś ca rasaṃ pratyādṛte rasanātmakapratītyekaghanaviśrānte sāmājikaloke 'nyo bhāvādir arthaḥ pravibhāgena buddhau na vartate.*** *sarvasya jaḍasya* (read : *janasya*) *cittavṛttyantaropakṛtapradhānasthāyināmadheyacittavṛttimagnatvena vibhāvānubhāvādivargasyāvabhāsāt.* "Since without *rasa*, matters such as the *vibhāvas* (i.e. *anubhāvas*,

vyabhicāribhāvas and *sāttvikabhāvas*) will not appeal to the mind as worth explaining; and since without *rasa* the final aim (that is), the purpose (of literature), which is moral instruction preceded by delight (cf. A. Bh. Vol. I, p. 45 : *heyopādeyavyutpattiḥ phalam*, and A. Bh. Vol. III. p. 61 where Abhinava explains, elaborately, that *rasa* acts as the sugar-coating on the bitter pill of *pumarthopāya*), will not be realised; and since spectators show such a high regard for *rasa* and are in undisturbed aesthetic repose (*viśrānti*) consisting in their apprehension of aesthetic enjoyment (*rasanā*), other matters (*artha*) like *bhāvas* (mentioned by Bharata in VI. 10) are not separately cognised by the mind. For the collection of *vibhāvas* and *anubhāvas* etc. shine forth (i.e. appear) to all people as immersed in the primary emotion that is called "stable" (*sthāyin*), which is beautiful (or helped, *upakṛta*) by other (less intense and less stable) emotions". Abhinava is explaining the sense of the word *artha* (used in Bharata's remark *na hi rasād ṛte kaścid arthaḥ pravartate*) in three different rays : First, as *vibhāvādir arthaḥ;* second as *vyutpattimayaṃ prayojanam;* and third as *anyaḥ bhāvādir arthaḥ*. We have translated the passage of the NŚ according to the last explanation. The passage is used, correctly we feel, to prove that Bharata considered *rasa* to be the most important element in the drama. This is true however we translate the word *arthaḥ*. (Mr. Masson prefers to take it in the sense of *kāvyārthaḥ*).

375 This prose line, later known as the *rasasūtra*, is the source of all later theories on *rasa*. It is in commenting upon this terse passage that Lollaṭa, Śaṅkuka, Bhaṭṭatauta, Bhaṭṭanāyaka and Abhinavagupta develop their views. Unfortunately all the books in which these views appeared have been lost except for Abhinavagupta's and we are thus totally dependent on him for knowing what earlier writers thought. After Abhinavagupta, writers did not comment directly on the *rasasūtra*, but generally contented themselves with repeating what Abhinava said or developing their own views in relation to Abhinava's doctrine. The passage in the Abhinavabhāratī beginning on p. 272 (*evaṃ kramahetum* etc.) and ending on p. 286 (*sādhāraṇī* (*bhāvanā* ca) *vibhāvādibhir iti*) has been translated and carefully annotated by R. Gnoli in his book "The Aesthetic Experience According to Abhinavagupta" (see Bibliography).

376 A., p. 287 : "Because this is a transcendent matter, it will not appeal to the heart without an analogy". (*tatrālaukiko 'yam artho na dṛṣṭāntam antareṇa hṛdayaṅgamo bhaved*).

377 Note that *atrāha* on p. 287 is ambiguous. Bharata might be referring to himself in the third person, or he might mean that the analogy is a traditional one.

378 Note that Abhinava, p. 287, says that a heightened effect of aesthetic experience is only possible in a sustained, large work and that is really only possible in the ten types of drama : *kintu samaprādhānya eva rasāsvādasyotkarṣaḥ. tac ca prabandha eva bhavati. vastutas tu daśa-*

rūpaka eva. However, cf. the important passage in D. Āl. III, after Kārikā 7, p. 325 : *muktakeṣu prabandheṣv iva rasabandhābhiniveśinaḥ kavayo dṛśyante. yathā hy amarukasya kaver muktakāḥ śṛṅgārarasasyandinaḥ prabandhāyamānāḥ prasiddhā eva.* "There are poets who are as concerned with rasa in isolated verses as in large works. For example, the poems of the poet Amaru are well-known for being replete with *śṛṅgāra rasa* and for being as good as larger works." Abhinava then quotes Vāmana I.3.30 to the effect that the drama is the finest of all forms of literature. Abhinava feels that *muktakas* depend on drama : *tadupajīvanena muktake,* i.e. *daśarūpakopajīvanena śreyastvaṃ muktake. tathā ca tatra sahṛdayāḥ pūrvāparam ucitaṃ parikalpya īdṛg atra vaktāsminn avasare ityādi bahutaraṃ pīṭhabandharūpaṃ vidadhate.* "When reading such stanzas the sensitive reader prepares the context by considering what has taken place earlier, what later, who is the speaker, what is the occasion, etc." In other words, one supplies all the dramatic incidents that are already supplied to one in a drama. Abhinava then goes on to say : *tena ye kāvyābhyāsaprāktanapuṇyādihetubalādibhiḥ sahṛdayās teṣāṃ parimitavibhāvādyunmīlane 'pi parisphuṭa eva sākṣātkārakalpaḥ kāvyārthaḥ sphurati. ata eva teṣāṃ kāvyam eva prītivyutpattikṛd anapekṣitanāṭyam api. teṣām api tu nāṭyam "nipatitāḥ sphuritāḥ śaśiraśmayaḥ" iti nyāyena sutarām nirmalīkaraṇam. ahṛdayānāṃ ca tad eva nairmalyādhāyi. yatra pratītā gītavādyagaṇikādayo na vyasanitāyai paryavasyanti nāṭyopalakṣaṇāt, tatra ca naṭo dhyāyinām ivedaṃ dhyānapadam. na hi tatrāyam eva sindūrādimayo vāsudevaḥ smaraṇīya iti pratipattiḥ, api tu tadupāyadvāreṇātisphuṭībhūtasaṅkalpagocaro devatāviśeṣo dhyāyināṃ phalakṛt. tadvannaṭaprakriyādvāroditātisphuṭādhyavasāyaviṣayīkṛto niyatadeśakālādyaspṛṣṭo "ata idaṃ phalam" iti vidhisthānīyo 'rtho vyutpattiṃ vitarati.* "Because of this, in the case of readers who are sensitive through the force of their former merit and practice in poetry, (cf. Daṇḍin, KV. I. 103), even though the vibhāvas etc. be quite limited (i.e. even though the scene set in a single stanza is rather sparse), nonetheless the subject-matter of the poem appears to them most clearly, as though they were witnessing it before their very eyes (cf. what Bhaṭṭatauta says as reported by Abhinava on p. 290 of the A. Bh. Vol. I : *kāvyārthaviṣaye hi pratyakṣakalpasaṃvedanodaye rasodayaḥ*). For such readers, poetry gives them both pleasure and instruction, in spite of the fact that (the poem) is not acted out. ("Delight" and "instruction" are the two goals of poetry. Cf. Locana, p. 40). For such readers, when they watch a dramatic performance, there is an even greater effect (*nirmalīkaraṇa,* clarity or receptivity of the mind) according to the maxim that the clear rays of the moon, when they fall (on a bright object, such as a mirror), make it all the brighter. For readers who lack literary sensitivity, drama helps them to achieve clarity or receptivity (*nairmalyādhāyi*). (Abhinava now seems to give a justification for the inclusion of courtesans and similar people in drama when ordinarily they are not to be enjoyed :) To listen to singing and music and to watch prostitutes on the stage (and to derive pleasure from it) does not lead to intoxication (with such objects), because of the fact that they are (meant) to be helpful to the

drama (and are not intended to be ends in themselves). In the drama, the actor becomes the object of the spectator's contemplation in much the same way as (does an idol) in the case of a worshipper who is meditating (on his favourite deity). For in the case of the worshipper, it never occurs to him that the idol made of lac (minium) etc. is actually the god Vāsudeva whom he is thinking about. Rather, it is a particular god who has become the object of an extremely clear meditational experience for the person in meditation by means of the physical representation, and who gives the desired object (*phalakṛt*) (to the worshipper). In the same way, in place of a rite to be performed (*vidhisthānīya*) we have a poetic subject (*artha*) which is untouched by limitations of space and time and which becomes the object of an exceedingly clear mental perception due to the acting by the actor, and which confers (on the spectator) moral instruction." The next sentence is somewhat obscure (*yatra dṛśye 'nyaniyamādau cittavṛttyādau vā na bādhakodayaḥ samyagjñānabhūtaṃ hy evedaṃ pūrṇam*) but the gist of it seems to be that the cognition the spectator undergoes is a correct and complete one. Abhinava ends by saying : *tena rāma ity eva pratītir na tv ayaṃ na rāmo 'nyo 'yam iti*. "Therefore the spectator feels : This is Rāma before me, and not, this is not Rāma before me, but merely an actor." The problem though, is that above Abhinava has said that in the case of the idol, the worshipper does not confuse the object (idol) with the real person (deity), comparing it to the drama, whereas here he insists that the spectator does not have any feeling that he is watching an actor.

379 *Ṣāḍava* is either a drink, or a sweet that consists of all the six flavours but is yet different from the mere combination of these flavours. Thus A. says on p. 288, line 4 : "The entity denoted by the word *ṣāḍava* is different from the six well-known flavours, sweet, bitter, sour, saline, pungent and astringent which are quite different from one another (but) which (can be) mixed (to form the entity called *ṣāḍava*)": *ṣāḍavādaya iti lokaprasiddhebhyaḥ parasparaviviktebhyo madhuratiktāmlalavaṇakaṭukaṣāyebhyo miśrebhyaś ca vilakṣaṇaḥ ṣāḍavaśabdavācyaḥ*).

380 A : (p. 288) *ciñcāgodhūmadalaharidrādayaḥ*

381 A. is obscure : *tathaiva nānābhūtair vibhāvādibhir upa samīpaṃ pratyakṣakalpatāṃ gatā lokāpekṣayā ye sthāyino bhāvās te rasyamānataikajīvanaṃ rasatvaṃ tatra pratipadyante.* A tentative translation is : "In the same way the *sthāyibhāvas* which are (more) lasting than the ordinary mental states we experience in everyday life, which because of the diverse *vibhāvas* etc. come very near (the spectators i.e. become almost directly perceptible to the spectators), attain the state of aesthetic experience whose essence constits in its being realised." We are not certain to have caught the point.

382 A: This is the literal tr. of *rasa iti kaḥ padārthaḥ* (p. 288). But the answer seems to be in response to a question : Why do vou

call it *rasa*? Perhaps this is what is meant. In fact Abhinava (p. 288, line 2 from bottom) says the same thing: "*tena rasa iti padasya śṛṅgārādiṣu pravartitasya ko arthaḥ.*"

383 Abhinava has some rather involved comments to make on the comparison of *rasa* with food and of the aesthetic process with tasting. It is clear that Bharata uses the word *sumanas* in two senses, one to mean a gourmet, and again to mean a sensitive spectator. In the second usage it has exactly the same connotations that the word *sahṛdaya* has in later literary criticism. What is interesting is that Abhinava's commentary makes it quite clear that the reading *tasmān nāṭyarasā ity abhivyākhyātāḥ* could not have been original with the NŚ. *Ity abhivyākhyātāḥ* must go with *sumanasaḥ prekṣakāḥ*. Abhinava explains *abhivyākhyātāḥ* as *abhitaḥ sarvatra, viśeṣeṇa anyabhoktṛvilakṣaṇatayā, ā samantāt, khyātāḥ prasiddhāḥ, yathā caite tathā prekṣakā api.* This clearly shows that according to Abhinava at least, *abhivyākhyātāḥ* is to be construed not with *nāṭyarasāḥ* (as the reading in the original text of the NŚ would lead one to believe) but with *sumanasaḥ puruṣāḥ*. The explanation of the *upasarga vi* by *viśeṣeṇa anyabhoktṛvilakṣaṇatayā* leaves no doubt about this.

384 Precisely what Bharata had in mind when he used the word *abhivyañjitān* on p. 289 is not clear. The sense of "manifest", "suggest", is not a late addition such that Bharata could not have known it. But the analogy in question makes it likely that he thought of the word in its more primary sense of "spiced", "enriched in its flavour".

385 Abhinava (p. 289) has an important passage quoting an earlier writer: "Others however think that the word etc. (in the compound *harṣādīṃś cādhigacchanti*) includes pain and the like. But this is not correct. For drama produces only joy in the spectator, and not such feelings as sorrow. Because there is no good reason to suppose that drama creates sorrow (*tathātve*, i.e. *śokādiphalakatve*) and in order to avoid the absurdity of people leaving plays were they in fact to produce sorrow, these authors read *harṣāṃś cādhigachanti* ("they attain pleasure") (*anye tv ādiśabdena śokādīnām atra saṅgrahaḥ. sa ca na yuktaḥ. sāmājikānāṃ hi harṣaikaphalaṃ nāṭyaṃ na śokādiphalam. tathātve nimittābhāvāt tatparihāraprasaṅgācceti manyamānā harṣāṃś cādhigacchantīti paṭhanti.*) While this is not given as Abhinava's position, we can be fairly certain that he would agree with the view that the sole purpose of drama is *harṣa* (or *prīti*) and that it never creates sorrow. But of course Abhinava (cf. *Locana*, p. 40) takes *harṣa in a* particular philosophical sense to stand for *ānanda*. (See the introduction to this volume for the view of the *Avaloka* and the *Nāṭyadarpaṇa;* cf. Bhaṭṭanṛsiṃha's *Laghuṭīkā* on Dhanika's remarks on Daśarūpaka I. 6 : *svasaṃvedyo niratiśayasukhasaṃvidrūpaḥ paramānandaḥ.*) Abhinava has spoken of this same problem, namely that if the drama created sorrow, people would avoid it, in the *Locana*, p. 182 when he summarises the views of Bhaṭṭanāyaka (*utpattipakṣe ca karuṇasyotpādād duḥkhitve karuṇaprekṣāsu punar apravṛttiḥ syāt*). Cf. also *Rasagaṅgādhara* p. 31 and SD. IIII. 4-6.

386 Here is Abhinava on *ānuvaṃśya* verses : *atreti bhāṣye. anuvaṃśe bhavau śiṣyācāryaparamparāsu vartamānau ślokākhyau vṛttaviśeṣau sūtrārthasaṃkṣepaprakaṭīkaraṇena kārikāśabdavācyau bhavataḥ.* (A. Bh. Vol. I, p. 290). It is clear therefore that Bharata did not write these verses. Kane (H.S.P. p. 17) cites Nīlakaṇṭha on Vanaparva 129. 8, *atrānuvaṃśaṃ paṭhataḥ śṛṇu me kurunandana,* who says : *paramparāgatam ākhyānaślokam.* Note that these verses occur almost exclusively in the sixth and seventh *adhyāya* of the NŚ. This makes it likely that Bharata leaned very heavily on earlier works in dealing with *rasa,* and thus it is possible that the word *rasavicāramukhe* on p. 324 (*atrārye rasavicāramukhe*) is indeed a reference to an earlier work on *rasa* proper. But it seems certain that these works were already lost to Bharata's earliest commentators as to the whole later tradition.

387 Abhinava (p. 293) explains *vyañjana* to mean a *rasa,* i.e. a beverage which is drunk after a meal (*anupānādi*), and says that it is called *vyañjana* because "it is revealed (in its proper form)" as a result of the combination of various substances, spices etc. (*vyajyate iti vyañjanaṃ cānupānādi raso 'trābhipretaḥ. bahuvidhair iti vyañjanasyopalakṣaṇam. abhinayair ity asya vā viśeṣaṇam*).

388 : In explaining *manasā* (in verse 33), Abhinava (p. 290) has the following to say : *manasā indriyāntaravighnasambhāvanāśūnyena svādayanti svaparavivekaśūnyasvādacamatkāraparavaśatayā laukikāt pratyayād upārjanādivighnabahulād, yogipratyayāc ca viṣayāsvādaśūnyatāparuṣād vilakṣaṇākārasukhaduḥkhādivicitravāsanānuvedhopanatahṛdyatātiśayasaṃvic-carvaṇātmanā bhuñjate. budhā iti pūrvo(pūrṇo)opayogo laukikānāṃ pratyakṣādīnām atra darśitaḥ.* "With a mind that lacks any possibility of obstruction from another sense-organ (i.e. that is completely concentrated), they enjoy (literature) because they are completely absorbed in the thrill of imaginative delight that is devoid of any thought of "I" or "You". This imaginative delight is really not different from the inner experience (*carvaṇā*) of one's own consciousness which is extremely beautiful because it is pervaded (*anuvedha*) by a great variety of latent impressions (propensities) of previously experienced happiness, sorrow etc. This imaginative delight is very different from ordinary perception in which there is always present the disadvantage of hoping to attain the object (of one's pleasure, which is not the case in literary pleasure). It is also different from the perception of Yogins which is after all rather dreary (*paruṣa*) considering the fact that there is no pleasure in objects (however, see Gnoli, p. 83, and A. Bh. Vol. I, p. 285, discussed in the Int.). The word "wise" shows that even before (i.e. in non-literary contexts) they have made use of their faculties of perception (which enable them to appreciate drama all the more)". (Abhinava, in commenting on Ānanda's verse *yā vyāpāravatī* in the D. Āl. p. 508 has made a similar remark, that one's physical faculties are useful even in poetry-*cākṣuṣaṃ jñānaṃ nāvivakṣitam atyantam asambhavābhāvāt*).

This is an important passage where it would seem that Abhinava distinguishes purely mystical experience from the aesthetic. For otherwise, to say that in *rasacarvaṇā* there is *sukhaduhkhānuvedha* would make no sense. What Abhinava must mean is that although at the highest moment of aesthetic pleasure there is no subject and object, yet most of the time the beauty comes from the fact that one is able to call into play one's own extensive experiences held over from former lives. Abhinava believed that all earlier experiences, and these have been infinite (cf. A. Bh. Vol. I, p. 282), lie below the surface of the conscious mind, but by some mysterious process are available during an aesthetic experience. It is a novel idea, and one which enables Abhinava to explain how we can sympathise with experiences we have not ourselves undergone in this life. On the subject of *yogipratyakṣa,* we fail to see why it should be "harsh" (*paruṣa*) except in so far as it is difficult to attain. Is this what Abhinava means? (Cf. *Locana*, p. 91 where Abhinava quotes Bhaṭṭanāyaka's verse to the effect that Yogins must exert themselves to attain a pleasure that people in aesthetic rapture attain quite easily). But can there be *viṣayāsvāda?* Perhaps Abhinava means that in *samādhi,* especially *nirvikalpasamādhi,* there is no object, whereas in *rasāsvāda,* one is always tied down to the aesthetic object. However, this seems to contradict his often stated view that the subject and object disappear in the highest reaches of aesthetic joy (*vigalitavedyāntara*).

389 *atra bhāvā vibhāvavyabhicāriṇaḥ,* p. 290.

390 A. (p. 290) : *etad upasaṃharati. tasmād iti. nāṭyāt samudāyarūpād rasāḥ. yadi vā nāṭyam eva rasāḥ. rasasamudāyo hi nāṭyam. nāṭya eva ca rasāḥ* (or : *na nāṭya eva rasāḥ*). *kāvye 'pi nāṭyāyamāna eva rasaḥ. kāvyārthaviṣaye hi pratyakṣakalpasaṃvedanodaye rasodaya ity upādhyāyāḥ. yathāhuḥ kāvyakautuke—*

> *"prayogatvam anāpanne kāvye nāsvādasambhavaḥ" iti*
> *"varṇanotkalitā bhogapraudhoktyā samyag arpitāḥ*
> *udyānakāntācandrādyā bhāvāḥ pratyakṣavat sphuṭāḥ" iti*

anye tu kāvye 'pi guṇālaṅkārasaundaryātiśayakṛtaṃ rasacarvaṇam āhuḥ. vayaṃ tu brūmaḥ—kāvyaṃ tāvan mukhyato daśarūpakātamakam eva. tatra hy ucitair bhāṣāvṛttikākunaipathyaprabhṛtibhiḥ pūryate rasavattā. sargabandhādau hi nāyikāyā api saṃskṛtaivoktir ityādi bahutaram anucitaṃ kevalaṃ śaktirahitatvād vyāvarṇyate. tāvatīva hṛdyam iti nyāyenānaucityaṃ na pratijahāti. tata evocyate "sandarbheṣu daśarūpakam" iti. tena tadaṅgasandhyādisaṅghaṭanam uddhṛtya sargabandhādi yāvan muktakam. yat tu daśarūpakaṃ tasya yo 'rthas tad eva nāṭyam. yad vakṣyate "nāṭyasyaiṣā tanūḥ" (*NŚ. XIV.* 2) *iti. tasya hṛdayasaṃvādatāratamyāpekṣayā śrotṛpratipattṛsphuraṇaṃ sphuṭāsphuṭatvenātivicitram. tatra ye svabhāvato nirmalamukurahṛdayās ta eva saṃsārocitakrodhamohābhilāṣaparavaśamanaso na bhavanti. teṣāṃ tathāvidhadaśarūpakākarṇanasamaye sādhāraṇarasanātmakacarvaṇagrāhyo rasasañcayo nāṭyalakṣaṇaḥ sphuṭa eva. ye tv atathābhūtās teṣāṃ pratyakṣocitatathāvidhacarvaṇālābhāya naṭādiprakriyā.*

svagatakrodhaśokādisaṅkaṭahṛdayagranthibhañjanāya gītādiprakriyā ca muninā viracitā. sarvānugrāhakaṃ hi śāstram iti nyāyāt., tena nāṭya eva rasa na loka ity arthaḥ. kāvyañ ca nāṭyam eva. ata eva ca naṭe na rasaḥ. kutra tarhi? vismṛtiśīlo na bodhyate. uktaṃ hi deśakālapramātṛbhedāniyantrita rasa iti. keyam āśaṅkā? naṭe tarhi kim? āsvādanopāyaḥ. ata eva ca pātram ity ucyate. na hi pātre madyāsvādaḥ. api tu tadupāyakaḥ. tena pramukhamātre naṭopayoga ity alam.

"He now concludes by saying *tasmād*. *Rasas* come from drama, which is a combination (of *vibhāvas, anubhāvas* etc.). Or we can say that *rasas* are nothing other than drama. For a drama is only a collection of *rasas*. *Rasas* are only found in the drama. (*Or* if we read *na* : *Rasas* are not only found in the drama). To the extent that poetry resembles drama, *rasa* is also found in poetry. Our teacher said that *rasa* arises in a poem if we see things as if they were happening before our very eyes. As he has said in the *Kāvyakautuka* :

"In a poem that is not enacted, it is not possible to have a (true) aesthetic experience (*āsvāda*). When things (*bhāva*) such as gardens, lovely women, the moon, etc., are well and elegantly described by a polished imagination, then they appear as if they were actually taking place before our very eyes (i.e. as if we saw them acted out)."

Others however say that there is imaginative delight (*rasacarvaṇā*) even in poems, because of the extreme beauty produced by *guṇas* and figures of speech. But we say that poetry is primarily after all only drama. Aesthetic experience (*rasavattā*) is fully accomplished (*pūryate*) by means of appropriate language, style, intonation, costume, etc. For in (poems) that consist of cantos etc. we often find such inappropriate things as the heroine speaking in Sanskrit only because the writer is limited in his capacity (to innovate, in a form of composition with strictly defined rules)." (Abhinava's point is that the heroine should really speak only in Prākrit, as she does in dramas. But the convention, which cannot be altered, is that in poems, only one language is to be used. The sentence *śaktirahitatvāt* obviously cannot mean that the poet has no ability to let his heroines speak in Prākrit, since the poet does precisely this in his plays. *Śakti* therefore must mean that the poet cannot take the liberties allowed him in drama). "But simply because even in that form (i.e. in spite of the limitations imposed on the poet by the particular literary form he works in) the non-dramatic epic poem is pleasing, it does not follow that it is free from impropriety. It is exactly for this reason that it has been said (by Vāmana) : 'Among the sustained larger works the ten types of drama are the most praiseworthy.' All kinds of non-dramatic poetry beginning with ornate epic poems and ending with isolated stanzas, dispense with the orderly arrangement of the various constituents of drama (*aṃśa*) such as the five *sandhis*. (Not clear). The subject matter of the ten types of drama is itself *nāṭya*. For it will be

said (NŚ. XIV. 2) : "This is the corpus of drama." The impact (*sphuraṇa*) of the subject matter of literature (*tasya*) on spectators and readers is very diverse, since it can be either clear or unclear (i.e. powerful or not) depending on the degree of sympathetic response (elicited in the spectator). Only those (spectators) whose hearts are like a clean mirror do not, at the time of watching a play (*tatra*), come under the influence of emotions like anger, infatuation, sexual desire, etc., which are (emotions only) appropriate to everyday life, (and not to the changes we undergo when watching a drama). For those (self-controlled people), when they listen to the ten types of drama, the collection of *rasas* (i.e. the various *rasas*) presented by means of dramatic representation (i.e. presented in a drama, *nāṭyalakṣaṇa*) and perceived through aesthetic experience consisting in generalised (i.e. depersonalised) imaginative delight (*rasanā*) is of course quite evident (*sphuṭa eva*). But for those who are not able to control their everyday emotions, the actions of the actors and other things such as song, dance and music have been devised in order that the spectator might obtain an aesthetic experience that is appropriate to direct perception. This is why Bharata has sanctioned the use of music, etc., in order to break the knots of the heart which is filled with the anger and sorrow natural to it. For the text (the *Nāṭyaśāstra*?) includes everything (or : "is meant for all people"). Therefore *rasas* are only found in drama, and not in the everyday world. This is what Bharata means (to say). And poetry is nothing other than drama. And therefore aesthetic experience is not found in the actor. Where is it found then? Well, it is difficult to instruct people who immediately forget (what they are told). For we already said that *rasa* is not limited by considerations of space, time or cogniser." (That *rasa* is not limited by time and space does not seem to have any bearing on the actor experiencing *rasa*. We fail to see Abhinava's point. Moreover, how can he say that *rasa* is not limited by considerations of the *pramātṛ*? Does not *rasa* depend on the *sahṛdaya* who is also the *pramātṛ*?) "What (then) is this doubt? (The doubt is this :) What takes place in the actor? (We reply) : The actor is the means leading to aesthetic experience (on the part of the spectator). This in fact is why the actor is called a *pātra* (lit. "vessel", also "character in a drama"). An (ordinary) vessel (such as one that contains wine) is not able to actually taste the wine. It is only a means to tasting the wine (for somebody else)." (The next sentence is obscure. Here is our attempt at a translation :) "Hence the actor is useful (in bringing about aesthetic experience) only in the beginning (*pramukhamātre*, i.e. *ārambhamātre*)." (Cf. Gnoli, p. XXXVI).

391 A (p. 291) : *anye tv abhinayādisāmagrīmayaṃ bahir dṛśyamānaṃ nāṭyaṃ naṭadharmaḥ karma rūpam ity āśayena nāṭyād rasā ity āhuḥ. smṛtā iti sampradāyāvicchedaṃ darśayati. ye tu ratyādyanukaraṇarūpaṃ rasam āhuḥ atha codayanti śokaḥ kathaṃ sukhahetur iti. pariharanti ca asti ko 'pi nāṭyagatānāṃ viśeṣa iti. tatra codyaṃ tāvad asat. śoko hi pratīyamānaḥ kiṃ svātmani pratyetur duḥkhaṃ vitanotīti niyamaḥ.*

śatruduḥkhe praharṣāt. anyatra ca madhyasthatvāt. uttaraṃ tu bhāvānām vastusvabhāvamātreṇe(trate)ti na kiñcid atra tattvam. asmanmate saṃvedanam evānandaghanam āsvādyate. tatra kā duḥkhāśaṅkā? kevalaṃ tasyaiva citratākaraṇe ratiśokādivāsanāvyāpāraḥ. tadudbodhane cābhinayādivyāpārah. "Others however say that the outwardly visible drama, which consists of dramatic material such as acting gestures, is really only the form of the actor, or the behaviour of the actor, or the very fact of being an actor (*naṭadharma*), and with this explanation in mind, they say that *rasas* proceed from drama. The word *smṛtāḥ* shows that the tradition has not been broken. Some people argue that *rasa* consists in the imitation of (basic feelings such as) love etc., and they thus go on to ask the following question : How can sorrow be the cause of pleasure ? They answer their own question by saying that emotions in a drama are peculiar (special). But to begin with, the question they ask is false. Because surely it is not a rule that when we perceive sorrow (in somebody else) we will necessarily feel sorrow in ourselves. For when we find our enemy in sorrow, we are delighted (not pained). At other times (*anyatra*) we remain indifferent. Now as for the response they gave (to their own question), it is merely a factual statement about the nature of *bhāvas* and so there is nothing very remarkable about it. In our opinion, (in aesthetic experience) what is enjoyed is one's own consciousness which consists of a mass of bliss. How can there be any question of sorrow ? Such varied moods as love, sorrow, etc. for which we all have a propensity (*vāsanā*), serve to lend variety to the enjoyment of this consciousness. Acting and other dramatic activities serve to quicken to life these feelings (for which we all have some sympathy)." This is after all the basic question of literature—how can we appreciate sentiments in a drama or poem that we cannot feel in everyday life ? In what consists the pleasure we derive from watching another person's misfortunes on the stage ? Abhinava's answer is novel, but it will not be convincing to all literary critics, especially to those who are not prepared to accept the importance of religious sentiments in literary experiences. That one's own consciousness consists of *ānanda* is after all only a postulate of Vedānta philosophy, not a universally recognised fact.

392 A (p. 290) : *etad uktaṃ bhavati—na rasanāvyāpāra āsvādanam. api tu mānasa eva. sa cātrāvikalo 'sti. kevalaṃ loke rasanāvyapārānantarabhāvī sa prasiddha ity upacāra iha darśita iti.* "Here is what Bharata wishes to say : Enjoyment (*āsvādana*) is not an activity of the tongue; rather it is a mental (inner) activity. It is present in its entirety in the case of aesthetic pleasure. Except that in the worldly experience (of tasting food) it is well-known that (pleasure) immediately follows the physical tasting with the tongue. And so in the case of aesthetic experience, (this comparison with physical tasting) is (only) metaphorical (and must not be pressed too far)." (Also possible : "And Bharata has used the word *rasa* of aesthetic experience only by a metaphorical extension of its literal meaning".)

393 The fact that Bharata writes *bhavanti cātra ślokāḥ* makes it likely that these verses are earlier than the NŚ. Support for this comes from Śāradātanaya's *Bhāvaprakāśana* (ed. by Yadugiri Yatiraja Swami of Melkot and K. S. Ramaswami Sastri, Oriental Institute, Baroda, 1930, reprinted in 1968) where we read on p. 36 of the second Adhikāra :

nānādravyauṣadhaiḥ pākair vyañjanaṃ bhāvyate yathā
evaṃ bhāvā bhāvayanti rasān abhinayaiḥ saha
iti vāsukināpy ukto bhāvebhyo rasasambhavaḥ
tasmād rasās tu bhāvebhyo niṣpadyante yathārhataḥ

(See also Raghavan, "The Number of Rasas", p. 11). It is thus probable that the verse *nānādravyaiḥ* etc. does indeed come from an older source. But it seems to us unlikely that Śāradātanaya actually had access to any work by Vāsuki. He must have learnt this from his teacher, as he tells us on page 2 : *añjanāsūnur apy atha nāṭyavedam akhilaṃ samyak tam adhyāpayat*, in reference to all the views he refers to. Included in line two of verse 15 is a reference to Vāsuki : *sadāśivasya śivayor gauryā mataṃ vāsukeḥ*. The tradition must have been an oral one, but there is no reason to doubt its authenticity on that account alone.

394 There is some confusion in the NŚ itself on the precise relation between *rasas* and *bhāvas*. Abhinava seems to take the first half of verse 36 to contain two positions, the *sthitapakṣa* (i.e. the *siddhānta*) and the *pūrvapakṣa* although it is also possible that he regards the whole first half to be the *pūrvapakṣa*. He says : *evaṃ sthitapakṣam upasaṃharati: na bhāvahīno 'sti rasa iti. atra codyavādī svāśayam unmilayati na bhāvo rasavarjita iti*). The second half he then regards as the response by Bharata : *athottaram āha parasparakṛtā siddhis tayor abhinaye bhavet*. But this seems to go against Bharata, p. 292 : *keṣāñcinmataṃ paras-parasambandhād eṣām abhinirvṛttir iti. tan na.*

395 Abhinava has some rather involved comments on whether *bhāvas* come first, and then produce *rasa*, or vice-versa, or whether, finally they mutually depend on each other. There appears to be a good bit of confusion. Śaṅkuka holds the following (p. 292) : *anukar-tari rasān āsvādayato 'nukārye bhāvapratītiḥ prayoge. loke prakṛtim (tiḥ) rasaṃ niṣpādayatīti. dvitīyapakṣo nāṭyācāryābhipretaśikṣānusāreṇa. ata eva ca tṛtīyo 'pi sambhavati etad apy asat. no hi sāmājiko 'nukāryānu-kartṛvibhāgam avaiti, dūṣitaś cānukaraṇavādaḥ.* "In a dramatic performance, the spectator enjoys the *rasas* in the actor, (and then) perceives the (*sthāyi*) *bhāva* as existing in the original character. (And this *sthāyi-bhāva*) produces a particular (reading *prakṛtam*) *rasa* in the spectator (*loke*, i.e. *sāmājikaloke*). And since the second view (namely that *bhāvas* give rise to *rasa*) is in accord with the teaching intended by the drama-professor (namely Bharata), therefore the third position (pace Bharata) is also valid. 'This' (says Abhinava) 'is not true'. For the spectator does not make a distinction between the original character enacted and the actor. As for the imitation hypothesis (put forward

by Śrīśaṅkuka), it has been already refuted by us." (See A. Bh. Vol. I, p. 272). Abhinava then continues to say : *na hi loke vibhāvānubhāvādayaḥ kecana bhavanti. hetukāryāvasthāmātratvāl loke teṣām.* "In the everyday world, there are no such things as *vibhāvas* and *anubhāvas*. They are merely causes and effects". This would seem to be the position of Śaṅkuka (accepted however by Abhinava, see A. Bh. Vol. I, p. 324). He goes on to say that because causes and effects are useful for aesthetic experience (*rasanā*), therefore they acquire the name of *vibhāvas* etc. : *atha ta eva rasanopayogitve vibhāvādirūpatāṃ pratipadyante.* Śaṅkuka's conclusion is : *tarhi rasaprasādād bhāvā vibhāvādayaḥ.* "In that case ordinary concepts (*bhāvāḥ*) (such as *hetu, kārya, sahakārihetu*) attain the status of *vibhāvas* etc. thanks to *rasa* (which would mean that you accept the view *rasebhyo bhāvāḥ*)." Now this point of Śaṅkuka's is a good one, for it is true that the *vibhāvas* and the rest acquire their status because of the existence of *rasa*. That is to say, only in the context of *rasa* do *vibhāvas* and the rest exist. Abhinava, however, takes his stand on the *rasasūtra*, and says : *pramadādayaḥ pratītāḥ santo rasāsvādaṃ vidadhate yathoktaṃ prāk. ato na rasebhyo bhāvāḥ.* "When women and others are observed, they give rise to aesthetic pleasure, as we already said earlier. Therefore *bhāvas* do not proceed from *rasa*." However, later on p. 293, Abhinava says : *bhāvā rasān bhāvayanti niṣpādayanti. rasās tu bhāvān bhāvayanti. bhāvān kurvanti. bhāvādivyapadeśyān kurvantīty arthaḥ.* "*Bhāvas* give rise to *rasas*. And *rasas* give rise to *bhāvas*. That is, they create *bhāvas*. That is, they allow them to get the very name *bhāvas* etc." This would therefore seem to support the third *pakṣa*, namely that they mutually depend on each other, even though Bharata has specifically said : *tan na* (p. 292). This position seems to be acceptable to Abhinava, who has the *codyavādī* say : *loke hi na kaścid vibhāvādivyavahāra iti bhāvāḥ.*" (See p. 327, last line). "For in everyday life we do not use such terms as *vibhāva*." The next part of the verse (36) is also *siddhānta* : *athottaram āha.* Abhinava comments : *abhinaye sākṣātkāre sampanne tadupayogitayā vibhāvādivyapadeśa ity ato yā parasparakṛtā siddhiḥ sā bhadraṃ bhaved iti saṃbhāvyate.* "When through acting (*abhinaye*, i.e. *abhinayāt*) we seem to be directly viewing (what actually took place), because they are useful for the aesthetic experience, we call them *vibhāvas* etc. and it therefore follows that their mutual dependence is considered a good point". We find this passage rather obscure, but it would seem to be conceding that there is *anyonyāśraya*, accepting that this is not a fault. This seems to be the gist of the following sentence : *evaṃbhūtam itaretarāśrayajaṃ na dūṣaṇam ity arthaḥ.* "This being the case, it is not a fault for *bhāvas* and *rasas* to be mutually dependent." This position is indeed sensible, and makes good sense, but is it what Bharata had in mind? Rather it would seem that the *ślokas* he quotes — *bhavanti cātra ślokāḥ,* do not necessarily represent his own opinion, as we indicated earlier. It is clear though that Abhinava regards this as *siddhānta*, and as Bharata's own opinion, for he says : *atraiva dṛṣṭāntam*

āha. And then he says: *tathā bhāvā rasāś cānyonyaṃ bhāvayanti.* "So also *bhāvas* and *rasas* mutually give rise to one another."

396 Note A: *evambhūtam itaretarāśrayajaṃ na dūṣaṇam ity arthaḥ.* One thinks of the discussion in the *Locana* on D. Āl. III. on the relation of *rasa* to *vācya.* The relation is not *guṇaguṇibhāva,* but rather *upakārya-upakārakabhāva.* The reason is that *rasa* is not an obvious quality, the way a color that belongs to an object is. Upon hearing the *vācyārtha* we do not invariably have an aesthetic experience, for *rasa* is not *niyata* as Ānandavardhana and Abhinava insist over and over again. One must have a certain literary sensitivity before *rasa* can be experienced.

397 Abhinava's commentary on this verse, beginning on p. 294: *nanu yadi bhāvebhyo rasās* etc. and which ends at the end of the third paragraph, *abhiprāyavaicitryeṇeti tātparyam,* has been translated by us in Śāntarasa, p. 53. The text has been correctly edited by Raghavan, "Bhoja's Śṛṅgāra Prakāśa", p. 532.

398 This ordering seems very artificial. One wonders what lies behind it. Abhinava himself (see A. Bh. Vol. I, p. 43) seems, curiously enough, to divide the *rasas* into two classes, those that are *sukhātmaka* and those that are *duḥkhātmaka.* Cf. *Daśarūpaka* IV. 43-45 and the famous division according to *vikāsa, vistara, kṣobha* and *vikṣepa,* which may be presaged by the *Dhvanyāloka,* p. 208. Note too the *Nāṭyadarpaṇa,* p. 159, where Guṇacandra also goes into the issue of the state we are in during aesthetic experience: *yat punaḥ sarvarasānāṃ sukhātmakatvam ucyate* (and this must be a reference to Abhinava and probably to Guṇacandra's own teacher, Hemacandra who of course only follows Abhinava) *tat pratītibādhitam.*

399 The passage on p. 295, beginning with the second paragraph, deals with the concept of *ābhāsa.* One noteworthy point is that Abhinava regards *rati,* when it is *abhilāṣamātrarūpa,* i.e. only sexual desire, to be not a case of real love but of false love. It is in this context that Abhinava quotes an untraced verse concerning Rāvaṇa and Sītā. However this discussion concerning *ābhāsa* and how it is related to *aucitya* has been more clearly stated in the *Locana,* p. 177-179. We will therefore translate the relevant sections from that work: *nanv evaṃ vibhāvānubhāva-mukhenāpy adhikaś camatkāro dṛśyata iti vibhāvadhvanir anubhāvadhvaniś ca vaktavyaḥ. maivam; vibhāvānubhāvau tāvat svaśabdavācyāv eva. taccarvaṇāpi cittavṛttiṣv eva paryavasyatīti rasabhāvebhyo nādhikaṃ car-vaṇīyam. yadā tu vibhāvānubhāvāv api vyaṅgyau bhavatas tadā vastu-dhvanir api kiṃ na sahyate. yadā tu vibhāvābhāsād ratyābhāsodayas tadā vibhāvānubhāsāc carvaṇābhāsa iti rasābhāsasya viṣayaḥ. yathā rāvaṇa-kāvyākarṇane śṛṅgārābhāsaḥ. yadyapi "śṛṅgārānukṛtir yā tu sa hāsyaḥ" iti muninā* (NŚ. VI. 40, A. Bh. Vol. I, p. 295) *nirūpitam tathāpy auttarakāli-kaṃ tatra hāsyarasatvam.*

dūrākarṣaṇamohamantra iva me tannāmni yāte śrutim
cetaḥ kālakalām api prakurute nāvasthitiṃ tāṃ vinā

ity atra tu na hāsyacarvaṇāvasaraḥ. nanu nātra ratiḥ sthāyibhāvo 'sti. paras-

parāsthābandhābhāvāt. kenaitad uktaṃ ratir iti? ratyābhāso hi saḥ. atas cābhāsatā yenāsya sītā mayy upekṣikā dviṣṭā veti pratipattir hṛdayaṃ na spṛśaty eva. tatsparśe hi tasyāpy abhilāṣo vilīyeta. na ca mayīyam anuraktety api niścayena kṛtaṃ, kāmakṛtān mohāt. ata eva tadābhāsatvaṃ vastutas tatra sthāpyate śuktau rajatābhāsvat. etac ca śṛṅgārānukṛtiśabadaṃ prayuñjāno munir api sūcitavān. anukṛtir amukhyatā ābhāsa iti hy eko 'rthaḥ. ata evābhilāṣe ekataraniṣṭhe 'pi śṛṅgāraśabdena tatra tatra vyavahāras tadābhāsatayā mantavyaḥ. śṛṅgāreṇa vīrādīnām apy ābhāsarūpatopalakṣitaiva. "Objection : In like manner great aesthetic delight is conveyed through the *vibhāvas* and *anubhāvas,* and so we should speak of *vibhāvadhvani* and *anubhāvadhvani.* No. For both *vibhāvas* and *anubhāvas* are conveyed directly by denotation (and not by suggestion). And the aesthetic delight arising from them terminates in the (aesthetic enjoyment of the) *sthāyibhāvas* (*cittavṛtti*) alone and so there is nothing to be aesthetically enjoyed in them apart from *rasa* and *bhāva* (to whose aesthetic enjoyment they lead). But there is nothing wrong with saying that when the *vibhāva* and the *anubhāva* are suggested, they are cases of *vastudhvani.* When, however, non-genuine love arises from spurious *vibhāvas* then, because (of the very fact that the) *vibhāvas* are not genuine, the aesthetic pleasure is also spurious and so this is a case of *rasābhāsa.* An example is the *śṛṅgārābhāsa* that arises when we listen to a poem about Rāvaṇa's (love for Sītā) (cf. Locana, pp. 78-79). Although Bharata has said that '*hāsya* is the imitation of *śṛṅgāra*', still the fact of its being *hāsyarasa* only arises at a later time. (For example :)

"Since I heard her name it has acted on me like a spell for attracting people from afar, and my mind can get no rest even for a fraction of a second without her."

In this example there is no occasion for realising *hāsya.* Objection : In this case love is not the *sthāyibhāva,* since there is the absence of mutual love (between Rāvaṇa and Sītā). (Reply :) Who ever said that there was love here? Rather it is a case of spurious love. It is false for the following reason as well, namely that it never occurs to Rāvaṇa to ask whehther Sītā might not be indifferent to him, or whether she might not in fact hate him. For if he were to ask himself these questions, his desire would disappear. Nor did he find out for certain whether she was in love with him, since he was infatuated with love. [The Bālapriyā however takes *kṛtam* to mean *alam,* and so the sentence would mean : *na ca mayīyam anuraktā ity api niścayo na.* 'Nor is there the absense of certainty in his mind that she loves him (i.e. he has the certainty in his mind that Sītā loves him) this certainty being due to the infatuation caused by love.'] Simply because of this fact, the love is established to be really improper, exactly as the notion of a piece of silver arising (in the mind of a person) in the presence of mother-of-pearl is concluded to be only an apparition of silver (*śuktau rajābhāsavat*). Bharata himself hinted at this when he used the words 'imitation of *śṛṅgāra*' ((*śṛṅgārā-*

anukṛti). For *anukṛti* (imitation), *amukhyatā* (non-genuineness) and *ābhāsa* (semblance) are all synonyms. Therefore when writers use the word 'love' in situations where the love is one-sided, it should be understood in the sense of *śṛṅgārābhāsa*. The word *śṛṅgāra* implies the possibility of *ābhāsa* in the case of *vīra* and other *rasas*."

400 A (p. 297) : *ratipralāpeṣu ca śṛṅgāra eva karuṇasya jīvitam.*

401 A. (p. 298) : *etāvanta eva rasā ity uktaṃ pūrvam. tenāntantye 'pi pārṣadaprasiddhyaitāvatāṃ prayojyatvam iti yad bhaṭṭalollaṭena nirūpitaṃ tad avalepenāparāmarśyety alam.* "We have already said earlier that there are only these many rasas. So that when Bhaṭṭalollaṭa says that really there are an endless number of *rasas*, but that these (eight alone), since they are familiar to the audience, are fit to be portrayed, he says this without thinking, out of presumption." (Cf. A. Bh. Vol. I, p. 341 and our tr. in *Śāntarasa*, p. 143).

402 *Śyāma* generally means dark. But we think it may have also meant "shining". Thus Bharata says that *śṛṅgāra* is *ujjvalaveṣātmaka* (p. 300). Kṛṣṇa is not only dark, he is also shining.

403 A : (p. 298) *tattadrasasiddhau sā sā devatā pūjyeti devatānirūpaṇam.*

404 A : (p. 298) *bhagavato gaṇāḥ krīḍāparāḥ!*

405 A : (p. 299) *acintyādbhutasraṣṭā.*

406 In order to show that the poet, through the *vibhāvas* etc. brings about *rasa*, Abhinava (p. 300) quotes the famous verse from the D. Āl. *yā vyāpāravatī* (translated, along with the Locana, on p. 154 of our *Śāntarasa*). He then remarks : *naṭānāṃ tu tad* (i.e. *kavi*) *upajīvitatvān na navā dṛk paśyati na rasayaty ato naveti.* "But because the actors live on the dramatist, they do not see with a new sight, nor does it primarily bring about the aesthetic experience of the *sthāyibhāvas*, and so (in the verse of Ānanda) (the poet's vision) is called "new"."

407 A (p. 300) : *cakāro lokottaratayādaraṃ sūcayati.* "The word *ca* suggests Bharata's high regard for rasa, the transcendental aesthetic experience (which the poet and the actor are able to convey to the spectator)". But we don't see how *ca* can convey this.

408 Cf. NŚ. VII, p. 355-56 : *vāgaṅgasattvopetāḥ prayoge rasān nayantīti vyabhicāriṇaḥ. atrāha kathaṃ nayantīti. ucyate—lokasiddhānta eṣaḥ—yathā sūrya idam dinaṃ nakṣatraṃ vā nayatīti. na ca tena bāhubhyāṃ skandhena vā nīyate. kiṃtu lokaprasidham etat. yathedaṃ sūryo nakṣatraṃ dinaṃ vā nayatīti. evam ete vyabhicāriṇa ity avagantavyāḥ.* "In a play the *vyabhicāribhāvas* accompanied by verbal, bodily and involuntary (representation), "lead" (i.e. create) the *rasas*. It might be asked : how can they "lead" (*rasas*). The answer is that this is merely a way of speaking (and should not be understood literally). For (we say) that the sun "leads" (i.e. brings in) the day, or a star (i.e. the sun resides in one of the 27 *nakṣatras* for two weeks) but we don't mean that it does

so by its arms or by its shoulder! It is just a manner of speaking. Just as we say that the sun "leads" (or brings) the day or a star, so also we can employ the same usage in speaking of the *vyabhicāribhāvas*."

409 A. p. 302 : *kavir hi laukikarativāsanānuviddhas tathā vibhāvādīn āharati naṭaś cānubhāvān yathā ratyāsvādaḥ śṛṅgāro bhavatīti. āsvādayitur api prākkakṣāyāṃ ratyavagama upayogīty uktaḥ prāk.* "For the poet is permeated with latent impressions of worldly love and he presents the *vibhāvas* etc. through his drama and the actor (presents) the *anubhāvas* in such a way as to bring the enjoyment of love to the level of an imaginative experience of love (*śṛṅgāra*). For the spectator too, his earlier experience of love is also useful, as we said earlier." The paragraph beginning *etad uktaṃ bhavati* has been translated in our Śāntarasa, p. 14. Cf. Locana, p. 205.

410 A : (p. 301) *gotraṃ pitṛsantānādi, kulaṃ mātṛsantānaṃ sūcayati.*

411 A (p. 301) : *evaṃ rasādīnāṃ tacchāstravedivṛddhavyavahārato nirūḍhāni prāktanabrahmādyāptapraṇītāni nāmāni.* "In the same way the names of *rasas* etc. (first) enjoined (*praṇītāni*) by such trusted beings as the ancient Brahmā etc. have become a matter of convention, because of the usage of senior people who know about dramatic theory."

412 The ablative of cause here ("because it consists of a charming dress") is puzzling. Does Bharata mean that a person wearing such clothes arouses *śṛṅgārarasa* (i.e. *rati*) ?

413 The passage on p. 302, second paragraph, though obscure, seems to contain an important idea. Hence we attempt a paraphrase rather than a literal translation : *strīpuruṣaśabdena parasparābhilāṣasambhogalakṣaṇayā laukikyā "asyeyaṃ strī" iti yā(dhiyā). tenābhilāṣamātrasārāyāḥ kāmāvasthānuvartinyā vyabhicārirūpāṇītiyā(pāṇītāyā) vilakṣaṇaiva iyaṃ sthāyirūpā prārambhādiphalaprāptiparyantā vyāpinī paripūrṇasukhaikaphalā ratiśa-(ru)ktā bhavati hetur asya.* "The words "man" and "woman" convey the idea of mutual love culminating in a desire for sexual enjoyment—which is suggested by the common expression "this woman belongs to this man". The love which is a *sthāyibhāva* (a permanent emotion) is altogether different from a mere (one-sided) feeling in the form of a desire felt by one person for another and which is found to be present (only) in the earlier stages of attachment. The love which is a *sthāyibhāva* progresses continuously from its faint beginnings upto its final realisation and it ends in the attainment of complete happiness (in sexual union)."

414 Note Abhinava (p. 304) : *evañ ca sarva eva samudito vibhāva iti kālpanikam ālambanavibhāva uddīpanavibhāva iti. ata eva muninā nāyaṃ kvacid vibhāga uktaḥ sūcito vā. yuktañ caitat. yathaikatraiva rūpake udyānartumālyādīnāṃ sarveṣāṃ darśanād eko rasaḥ syāt. vibhāvābhedāt.* So Abhinava is aware of the fact that Bharata nowhere even implies the division into *ālambanavibhāvas* and *uddīpanavibhāvas*. This division he claims is only imaginary (*kālpanika*) (i.e. of use only for scientific analysis). Abhinava thinks that Bharata's intention in not making this division is

to show that all the *vibhāvas* together form only one casual complex; they arouse only one *sthāyibhāva* and give rise to only one *rasa*.

415 Note the fine line (p. 302) that Abhinava quotes from some lost Rāma play : *śvāsāyāsaviḍambanaiva vapuṣi prāṇāḥ punar jānakī*. "My breathing is really only a mockery (i.e. not the true cause of my living), for the real life in my body is Sītā." The passage beginning *ata eva yat kaiścid acyodyata* has been translated on p. 14 of our *Śāntarasa*. Professor R. P. Kangle has kindly pointed out to us that the expression *rater ādhārabhedena bhedāt katham eko rasa iti*, which we translated as : "How can there be only one rasa (*śṛṅgāra*) when there are so many different kinds of love (*rati*) according to the literary character in whom (love) exists" really refers to the two *ādhāras*, namely the man and the woman, although the *rasa* experienced is only one. Note the line : *aviyuktasaṃvitprāṇas tu śṛṅgāraḥ*. "Love consists primarily in the joining of consciousness."

416 On p. 303, Abhinava points out that in love in union there is always the fear of separation and in separation the hope for union : *ata eva sambhoge vipralambhasambhāvanābhīrutvaṃ vipralambhe 'pi sambhogamanorājyānuvedha iti iyac chṛṅgārasya vapuḥ*. "Thus, in love in union, there is the fear of the possibility of separation, and in separation, there are the dreams of reunion. This is the very essence of love." He quotes *Amaru* 23 to show that "the mixture of both of these states (namely separation and union) in effect gives rise to an extraordinary aesthetic delight" (*ata etaddaśādvayamelana eva satyataḥ sātiśayacamatkāraḥ*). On the verse he says : *tatra hīrṣyāvipralambhasambhogamelanātmikaivaikaprāṇībhūtobhayagatavibhāvānubhāvavyabhicārikṛtā sātiśayā rasānubhūtiḥ*. "For in that stanza, there is an excessive aesthetic enjoyment consisting of (i.e. due to) the conmingling of *īrṣyāvipralambha* and *sambhoga*, and resulting from the *vibhāvas*, *anubhāvas* and *vyabhicāribhāvas* belonging to both the parties (i.e. the *Nāyikā* and the *Nāyaka*), who are spiritually merged."

Abhinava notes an objection of Śaṅkuka's which strikes us as well-founded, namely that the definition of love as *ujjvalaveṣātmaka*, which seems to mean "consisting in a bright dress", is not really valid, since there are cases where it is absent : *tena yac coditaṃ śrīśaṅkukena purūravasa unmāde vatsarājasya tāpasatve cānujjvalaveṣatvaṃ vipralambhaśṛṅgāre 'pi (iti) tad anavakāśam eva*. "As for what Śaṅkuka objected, namely that when Purūravas goes mad, and when Vatsarāja dresses up as an ascetic, in *vipralambha*, there is no question of a bright costume." Abhinava rejects this objection, but the reasons he gives are rather obscure. He quotes one answer, which is surely correct, namely : *yat tv atrottaraṃ tāvad dattaṃ sthairyād ujjvalaveṣābhāve 'pi ratim uttamā na vijahatīti*. "As for the answer given, namely that because of the strength of their love, high characters (*uttamāḥ*) do not abandon their love even in the absence of bright clothes". This he qualifies by the rather odd epithet of *yakṣabhāṣitam*, which must mean something like "this is sheer stupidity", though why he says this is not clear. Earlier (p. 302 and p. 303) Abhinava

interpreted the term *ujjvalaveṣātmaka* to refer to the *vibhāvas, anubhāvas* and *vyabhicāribhāvas,* by dubious etymologies, though surely this is not what Bharata had in mind. Abhinava says that Bharata did not say that when there is a bright dress there is *śṛṅgāra* (p. 304, *na tu muninaivam uktaṃ saty ujjvalaveṣe śṛṅgāra iti*), though actually the phrase of Bharata finally does amount to this, since the expression *ujjvalaveṣātmaka* is essential to the definition of *śṛṅgāra.*

417 Note Abhinava, p. 304 : *yā tu muktakādau pṛthaktayā bhāve 'pi rasasaṃvit tatrottame ca tāvatas tatrānusandhanāc camatkāra iti. iyāṃs tv anuktamadiviṣaye 'paripūrṇoddīpanatve na camatkāro dṛśyate .... tatraikāṅgasya saubhāgyasya prādhānyāc camatkārodaya iti tātparyam, na tu tadabhāvakṛtā camatkṛtiḥ.* Abhinava's point seems to be : In a drama the fullness of the *vibhāvas* (i.e. both *ālambana* and *uddīpana*) can be regarded as being present, either because they are actually described, or because they are understood by implication. In the case of a solitary stanza (*muktaka*), however, because of the limits of its size, the *vibhāvas* cannot be presented in their fulness (i.e. the *uddīpanavibhāvas* cannot be fully presented). But even there, by the actual description of the *ālambanavibhāvas,* the *uddīpanavibhāvas* can be understood as being present by implication, and aesthetic relish can very well arise even in the absence of a direct statement of the *uddīpanavibhāvas.* It should not be supposed that aesthetic relish arises in such cases in the total absence of the *uddīpanavibhāvas.* For the *uddīpanavibhāvas* are implicit.

418 A. however : (p. 304) *iṣṭajanaḥ vidūṣakādiḥ.*

419 A : (p. 304) *krīdā jalāvagāhanādikā.*

420 A : (p. 304) *līlā janasyānukṛtiḥ.* This might also refer to the woman dressing up as the man, which is fairly common.

421 On p. 305, Abhinava has a rather odd passage in which it would seem he claims that a poem can never be as aesthetically satisfying as a play, since there is no acting involved. At least this would seem to be the sense of the phrase : *ata eva tadabhāve vibhāvādivarṇanapradhāne 'pi kāvye na camatkāraḥ,* if *tad* refers to *abhinaya,* though strictly speaking it should refer to the preceding sentence (*tadrasāsvāde samarthācaraṇam uddīpanam*). But this is impossible, since all poems contain *uddīpanavibhāvas.* "And so in the absence of that, in a poem, which contains primarily the description of the *vibhāvas* etc., there is no aesthetic pleasure." (We will have to understand a qualification like *sāpekṣatayā*). Then Abhinava says : *rasanāyās tatrābhāvāt,* "because of the absence of aesthetic delight in poems". As an example (of this absence, we suppose), he quotes a verse from his teacher Bhaṭṭendurāja whom he nonetheless calls *kavīndu* ! The verse reads :

upapanisaraṃ godāvaryāḥ parityajatādhvagāḥ
saraṇim aparo mārgas tāvad bhavadbhir avekṣyatām
iha hi vihito raktāśokaḥ kayāpi hatāśayā
caraṇanalinanyāsodañcannavāṅkurakañcukaḥ

"O travellers, give up this path that goes along the Godāvarī river bank, and find another way. For here a certain damned woman has kicked the Aśoka plant with her lotus-like foot and caused it to burst into fresh thick blossom."

But is it possible for Abhinava to quote this verse as an example of the inferiority of poems over drama? It is true of course that the verse loses something because the woman is not specified.

422 (p. 305) : We have connected *sañcāra* with *kaṭākṣa*, but it is also possible to take *sañcāralalita* as a compound meaning "flirtatious movements".

423 Note Abhinava, p. 306 : *nanu nirvedādayaḥ sambhoge na vyabhicāriṇa ityāśaṅkyāha — vipralambhakṛtas tv iti.* But it is clear that Bharata could not have contemplated *nirveda* to be the *sthāyibhāva* of *śānta*, for if it were, we don't see how it could be the *vyabhicāribhāva* of *vipralambhaśṛṅgāra*. To be separated from the woman one loves is only a reason to find ways to be reunited, and not an occasion to give way to disgust with the world. (This is surely the reason behind Ānanda's view of *śānta* and *śṛṅgāra* as opposing *rasas*). Perhaps, however, all Bharata meant was that in times of *vipralambha*, there will be occasions for *nirveda*. Cf., for example, the words of the sage Vasiṣṭha in the 8th ch. of the *Raghuvaṃśa*, when Aja loses Indumatī.

424 As an ex. of *svapna* as a *vyabhicāribhāva* of *vipralambhaśṛṅgāra*, Abhinava quotes (p. 307) the beginning of a verse : *āhūto 'pi sahāyaiḥ.* This verse is quoted in full in the D. Āl. p. 117 :

āhūto 'pi sahāyair om ity uktvā vimuktanidro 'pi
gantumanā api pathikaḥ saṅkocaṃ naiva śithilayati

(It is cited as an ex. of *anuktanimittā viśeṣokti*).

"Though called by his friends, though awake and though he said yes, and even though he wants to go, still the traveller does not uncurl himself from his huddled up position". Oddly enough, it would seem that Bhaṭṭodbhaṭa (in his *Bhāmahavivaraṇa*?) has taken the "unspoken cause" of the traveller's actions to be the cold weather, and this Abhinava seems to accept, even though he quotes certain *rasikas* to the effect that it is because in sleep his dreams bring him far more quickly to his waiting beloved that he is reluctant to begin his travels. If Udbhaṭa is correct, there would be no reason for Abhinava to cite this verse as an example of *svapna* acting as a *vyabhicāribhāva* of *vipralambhaśṛṅgāra*, which he obviously does in the A. Bh. We cannot see a solution.

425 On showing death, which Bharata gives as a *vyabhicāribhāva* of love, on the stage, Abhinava quotes ancient teachers to the effect that it should not be done (p. 307) : *unmādāpasmāravyādhīnāṃ yā nātyantaṃ kutsitā daśā sā kāvye prayoge ca darśanīyā. kutsitā tu sambhave 'pi neti vṛddhāḥ. vayaṃ tu brūmaḥ : tādṛśyāṃ daśāyāṃ svajīvitanindātmikāyāṃ taddehopabhogasāraratyātmakāvasthābandho 'pi vicchidyata eveti sambhava

eva. maraṇam acirakālapratyāpattimayam atra mantavyam. Yena śoko 'vasthānam eva na labhate. yathā

> *tīrthe toyavyatikarabhave jahnukanyāsarayvor*
> *dehatyāgād amaragaṇanālekhyam āsādya sadyaḥ*
> *pūrvāvasthādhikacaturayā saṅgataḥ kāntayā 'sau*
> *līlāgāreṣv aramata punar nandanābhyantareṣu*

ata eva sukavinā vākyabhedenāpi maraṇam ākhyātam. pratītiviśrāntisthānatvaparihārāya tṛtīyapādena vibhāvānusandhānakaṃ darśanam. A state such as madness, epilepsy, or sickness, if it is not too disgusting (*kutsitā*), should be shown on the stage, or described in poetry. But if it is very upsetting, then even though possible, it should not be shown : this is what the older teachers say. But we say : In such a state (*tādṛśyāṃ daśāyām*) even the bond of mutual respect (*āsthābandha*) which is love whose essence is enjoyment with the body, is snapped, for such a state is a despicable stage of one's life. Hence only the possibility of death (*sambhavaḥ*) and not actual death) (should be shown). One can allow death if a speedy reunion is promised, such that "sorrow" (which is after all the *sthāyibhāva* of *karuṇarasa*, not *śṛṅgāra*) does not obtain. For instance :

"He threw his body into the holy spot where the Ganges and the Sarayū come together, and was immediately accepted by the immortals as one of them. He then joined (or made love to) his beloved who was even more lovely than before, and enjoyed himself with her in the pleasure domes inside the heavenly Nandana garden". (This verse is quoted in the Locana, p. 366-367. Note that Karmarkar (*Raghuvaṃśa*, Poona, 1936) has pointed out (p. 101) that this verse goes against stanza 84 of the VIII sarga where it is said : *paralokajuṣāṃ svakarmabhir gatayo bhinnapathā hi dehinām*). "And so the great poet has spoken of death in a subordinate clause (*vākyabhedena*). In the third line he has spoken of reunion with Indumatī (who is the *ālambanavibhāva*), in order to prevent (the reader) from delaying on emotions (appropriate to tragedy and not to love)." Abhinava then quotes an opinion he might well share, though he offers no comment on it : *anye tv āhuḥ — maraṇam iti na jīvitavigyoga ucyate. api tu caitanyāvasthaiva prāṇatyāgakartṛtātmikā. yā sambandhādyavasaragatā mantavyā vyabhicāribhāveneti sulabhodāharaṇam etad iti.* "Other commentators, however, say : Death does not mean separation from (i.e. actual termination of) life, but rather the state of being alive in which the person in separation has become desperate and is ready to court death. And this state of being alive with the possibility of death is to be regarded as a *vyabhicāribhāva* in keeping with the circumstances (*sambandhādyavasaragatā* is obscure). Examples of this state from literature can be easily given."

426 On p. 308, Abhinava insists on the importance of *vipralambha*, and how, without it, there cannot even be love : *tena viraheṇa kṛtaḥ*

suṣṭhutamāṃ pro(po)ṣita iti darśayan munir anena vinā śṛṅgāro na prayoge na kāvye hṛdyatām avalambata iti darśayati. tathā hi sambhoge 'py ekaghanaśarkarāsvādasthānīyatāparihārāya vaiṣamyaṃ gotraskhalitaspardhāṃ anyad vā kalahavipralambhahetubhūtaṃ kavayo nibadhnanti. "vāmo hi kāmaḥ" iti vātsyāyanādibhir abhihitam. munināpi vakṣyate "yad vāmābhiniveśitvam" iti. "(Love) is created by absence, and is highly nourished by it. In showing this, Bharata also shows that without absence, love in a play or in a poem will not be very appealing. This is why even in love in union poets show the perverseness (*vaiṣamya*) (of love), and how, because of the use of another woman's name, or because of jealousy there are separations due to love-quarrels, precisely in order to remove the monotony of love in union which would otherwise be like tasting a single mass of sugar. As Vātsyāyana and others say : "The ways of love are perverse" (*Kāmasūtra* II. 7. 1). Bharata himself will say (that a woman's) persisting in perverse ways (leads to the highest pitch of love) (NŚ. XXII. 207).

427 Abhinava gives voice to the view that has prevailed about love and women until only a few years ago throughout the civilised world (p. 311) : *tatra bhoktṛtve puruṣasya prādhānyam. pramadāyās tu bhogyatvam. prādhānyād eva ca tasya bhogyenāparatantrīkaraṇam iti nāyikāntarayoge 'pi na śṛṅgārahāniḥ. bhogyasya tu pāratantryād evānyasammīlane śṛṅgārabhaṅga iti darśitam.* "In love (*tatra*), man is the main enjoyer, and women are the objects to be enjoyed. Because man is the main subject, not dependent on women who are (only) objects of (his) enjoyment, therefore even if the man makes love to another woman this does not disturb the aesthetic experience of love. But because woman is subject (to man), and is an object to be enjoyed (i.e. primarily passive), if she makes love to another man, the aesthetic experience of love is spoiled." This may appal us, but it certainly helps in understanding much of Sanskrit poetry.

428 We accept the reading given in the fn. on p. 310 : *sukhaprāyeṣṭasampannaḥ* rather than *sukhaprayeṣu sampannaḥ*.

429 Twice (p. 331, *śṛṅgāra ity ekavacanenaika eva śṛṅgāra ity upasaṃhṛtam* and again on p. 312, *eka eva ca paramārthataḥ śṛṅgāraḥ*) Abhinava says that love is only one in reality (though infinitely subdivided). He says (A. Bh. Vol. I, p. 267) the same thing of *rasa* in general.

430 Again Abhinava (p. 312) (as on p. 304) takes *priyajana* to refer to the *vidūṣaka*.

431 The passage in the A. Bh. beginning with *ratiśokau* on p. 312 and continuing till the end of the page, tries to explain why Bharata uses *prabhava* for *rati* and *śoka* (p. 300, *ratisthāyibhāvaprabhavaḥ* and p. 317, *śokasthāyibhāvaprabhavaḥ*) and the word *ātmaka* for all the other *rasas* (e.g. p. 312, *hāsasthāyibhāvātmakaḥ* and p. 319, *krodhasthāyibhāvātmakaḥ*). The point is obscure. Viśveśvara (p. 569-70) gives two reasons, the first of which is not acceptable. The second is that the *vibhāvas* etc. of *rati* and

śoka are *alaukika* (*asādhāraṇa*) whereas the *vibhāvas* of the other *sthāyibhāvas* are not. In ordinary life, if we feel *rati* or *śoka*, we do not undergo an aesthetic experience, but rather a real one. But in the case of *hāsa*, for example, the experience both in the theatre and in real life is the same. The same *vibhāvas* (e.g. a funny dress) make us laugh in real life as in drama. But this argument seems false : we are not really afraid (*bhaya*) in the theatre. It is an aesthetic experience only, just like *śoka*. Abhinava comes back to this point on p. 318 when he says : *sarvasādhāraṇatvena prāgyuktyā āsvādyamānasya saṃjñā. tadartham eva nāmaśabdaḥ. tatprabhavatvaṃ śṛṅgāravad vyākhyeyam.*

432 In explaining *ātmā* on p. 312, Abhinava says : *ratir āsvādanākhyāṃ pratītiṃ vidadhānā na tāṃ ratirūpām eva vidhatte.* This reminds us of the important phrase in the *Locana*, p. 187 : *pratītir eva viśiṣṭā rasanā*, that *rasa* is *pratīti* itself.

433 A. (p. 313) takes *veṣa* to mean *keśādiracanā*.

434 A. explains *vikṛta* to mean : "Something that is contrary to time, place, a person's nature, age or state" (*deśakālaprakṛtivayo'vasthāviparīto hāsasya vibhāvaḥ*).

435 Abhinava takes *kuhaka* to refer to tickling somebody under the arms or under the neck etc. This is what one does in order to make a little baby smile (*kakṣagrīvādisparśanaṃ vismāpanavidhiprasiddhaṃ bālānām*, p. 313).

436 Abhinava explains *doṣodāharaṇam* as : *atatprakṛter api bhayādayaḥ akāryakaraṇādayaś ca vikṛtaveṣādaya eva vā. teṣām udāharaṇaṃ varṇanam*, p. 313. "Description of faults such as timidity in the case of a person who is not timid by nature, or statements about a person that he is doing something which is very odd and unexpected of him; or descriptions of the wearing of an unusual dress, ornaments, etc."

437 It is not perfectly clear what Abhinava means by saying (p. 313) : *etena sarve rasā hāsye'ntarbhūtā iti darśitam.* Perhaps he means that *hāsya* arises as a result of the imitation of the paraphernalia of various *rasas*. Since this is possible, perhaps one could say that the other *rasas* are included in *hāsya*.

438 A (p. 314) : *tasmād ayam atrārthaḥ—paraṃ hasantaṃ dṛṣṭvā svayaṃ vibhāvān apaśyann api hasan loke dṛṣṭaḥ. tathā vibhāvādidarśane 'pi gāmbhīryād anuditahāso 'pi. parakīyahāsāvalokena tatkṣaṇaṃ hāsaviśeṣaḥ sampadyata eveti svabhāvaḥ. yathāmladāḍimādirasāsvādaḥ saṅkramaṇasvabhāvo 'nyatrāpi dantodakavikārānurūpasaṅkramadarśanād eva saṅkrāmati evaṃ hāsaḥ svabhāvataḥ saṅkramaśīla iti kāṣṭhabhūyiṣṭhatā.* "Hence this is what (Bharata) means (when he says that *hāsya* is of two kinds, *ātmastha* and *parastha*) : In the ordinary world we observe people who laugh (simply) when they see someone else laughing, even though they do not themselves see the actual causes (*vibhāvas*) of the laughter.

(I.e. to see someone else laugh is enough to make one laugh). Similarly, though genuine causes for laughter be present, certain people, because of their serious composure, will not laugh. (Abhinava's point is not clear). (But) it is in the nature of (most) people that when they see someone else laugh they will at once begin to laugh themselves. A parallel case is the taste of the juice of the pomegranate, or of the tamarind (which is sour), which (we can call) "infectious" (*saṅkramaṇasvabhāva*), in the sense that just by seeing this juice, other people's mouths begin to water, (the taste, as it were), passing over (from one person to another). (Reading, with Viśveśvara, *dantodakavikārān darśanād eva saṃkrāmayati*). In the same way laughter is infectious by its very nature, and so it is similar to dry wood (that ignites immediately). (Cf. the fine simile in *Adhāya* VII. 7). (This only means that laughter, like dry wood, is easily provoked; it is liable to ignite at any moment.)

439 *Arthaviśeṣa* (st. 49) is an obscure expression. Abhinava is silent.

440 Abhinava, p. 318, says that this qualification, *nāma*, shows that the subject really being discussed is aesthetic pleasure : *sarvasādhāraṇatvena prāgyuktyā* (perhaps *prāgyuktyā* stands for *prāguktayuktyā*) *āsvādyamānasya saṃjñā. tadartham eva nāmaśabdaḥ.*

441 A (p. 317) : *sadayahṛdayatā hi karuṇā loke prasiddhā. sā ca liṅgair anukartari śokaṃ pratiyatāṃ sāmājikānām iti karuṇavyapadeśa iti śrīśaṅkukaḥ. etac ca pūrvāparavismaraṇavijṛmbhitam asya. yataḥ śokaṃ pratikṛtis tasya (śokaprakṛtikasya) karuṇā. dayā ca nāma paritrāṇecchā. sā kathaṃ śokānukaraṇam. kiṃ prati ca teṣām dayeti na vidmaḥ. tasmāt karuṇa iti śokaḥ. sarvasādhāraṇatvena prāgyuktyā āsvādyamānasya saṃjñā.* "Śrī Śaṅkuka says that compassion (*karuṇā*) is well-known in everyday life as soft-heartedness. This compassion arises in the spectators when they infer the existence of sorrow in the actor by means of certain visible signs (*liṅga*) (such as his tears etc.), and it is this which attains the name of *karuṇa*. (Śaṅkuka's point seems to be that *karuṇa* is based on the ordinary emotion we feel of *karuṇā*, compassion.. We don't quite see why Abhinava objects to this. Perhaps we are missing a subtlety in Śaṅkuka's position). But Śaṅkuka thinks in this manner because he is forgetting both what has already been said (in the *Nāṭyaśāstra*) and what will be said later (in the same text). (It is not clear what passages Abhinava has in mind). For (according to this view of Śaṅkuka) compassion (*karuṇā*) is nothing more than the reaction (*pratikṛti*) (a spectator) has towards the sorrow (he sees enacted). (In other words, it is not an active feeling, but a state of mind). But (*ca*) compassion (*dayā*) as it is understood in the ordinary world means the desire to save (someone's life). How can that compassion be considered an imitation of sorrow? (Śaṅkuka holds that acting is only an *anukaraṇa*. *Śoka* is the real emotion, felt by the original character. *Karuṇa* would then be the imitation of this original sorrow. But Abhinava argues that *dayā* is an emotion that propels us to action. His point then seems to be that

Śaṇkuka is not maintaining a distinction between an aesthetic feeling of compassion and a real one. If the compassion were real, and Śaṇkuka, by saying that *karuṇa* is based on *karuṇā*, seems to equate the two, we would want to actually help the characters on the stage. We would jump up from our seats and actually offer assistance to the person in danger of his life. We think this is Abhinava's point, though we are not certain.) Nor can we understand precisely towards what they should feel compassionate (in the theatre). (This sentence is also obscure in its implications.) Therefore *karuṇa* is really (only the) name given to (the *sthāyibhāva*) *śoka* when it is aesthetically enjoyed (*āsvādyamāna*) by the process already referred to earlier, namely (its capacity) to become generalised (*sarvasādhāraṇatvena*)."

442 (p. 317) : We can take *vinipatita* either with *śāpakleśa* and with *iṣṭajana*, or only with *iṣṭajana*.

443 A (p. 318) : *vibhavanāśādayo 'pi svātmagatā nottamaprakṛteḥ śokaṃ kuryuḥ. madhyamādhamaprakṛtīnāṃ tu kuryur evety ādigrahaṇam.* "Noble characters would not grieve at the loss of their own wealth etc. But middling and low characters would. This is the sense of the word "etc." (in the phrase *vyasanasaṃyogādibhir vibhāvaiḥ* on p. 317)." It is interesting to see that Abhinava feels that an *uttamaprakṛti* cannot be affected by *vibhavanāśa* (though the original *ādi* he refers to has nothing to do with this). Is this perhaps why on p. 282 Abhinava seems to say that *uttamaprakṛtis* do not feel *śoka* (*pāmaraprāyaḥ sarvo 'pi hasati śocati bibheti paranindām ādriyate*)? Perhaps Abhinava was only thinking of this, for obviously even *uttamaprakṛtis* feel *śoka* in *iṣṭajanaviprayoga*. But we find it odd that Abhinava should reject part of Bharata's phrase, and retain another part.

444 Abhinava (p. 318) takes this phrase (*vyasanena*) to refer to vices like attachment to hunting, playing dice, etc. which lead to disaster (*anarthajanaka*). Hunting, gambling, etc. are often enumerated as the major vices of kings.

445 A (p. 318) : *agnyādimaraṇam.*

446 A (p. 318) : *deśād uccāṭanam.*

447 A (p. 318) : *ātmano daivasyānyasya copālambhaḥ.*

448 Abhinava again says that the *sāttvikabhāvas* depend on the *vyabhicāribhāvas* and on *abhinaya*, and so they are included among the *vyabhicāribhāvas* (p. 318) : *ete hy aśruprabhṛtayo vyabhicāritvābhiṇeyatvopajīvanāyaiva madhye nirdiṣṭā ity avocāma* (p. 268) *vakṣyāmaś ca.*

449 A (p. 318) : *bhāvaśabdo 'trāryāyāṃ vibhāvavācī.*

450 A (p. 319) : *ātmagrahaṇasyāyam āśayaḥ. anyāyakāritā prādhānyena krodhasya viṣayaḥ. tādṛśi ca jane sarve 'pi manorathair api rudhirapānam api nāmādriyante. tathā cāha lokaḥ—tādṛśo yadi labhyate tat tadīyaṃ rudhiram api pītvā na tṛpyate. mahākavinā bhāsenāpi svaprabandha uktaḥ*

tretāyugaṃ tad dhi na maithilī sā
rāmasya rāgapadavī mṛdu cāsya cetaḥ
labdhā janas tu yadi rāvaṇam asya kāyaṃ
protkṛtya tan na tilaśo na vitṛptigāmī

"The meaning behind the use of the word *ātma* (in *krodhasthāyibhāvātmaka*) is as follows : Generally one gets angry when one sees injustice. When a person acts wrongly, people will go to the extent of wishing to drink his blood. Thus there is a commonly used phrase : "If I get that man, I won't even be satisfied with drinking his blood." Even the great poet Bhāsa has said in his own work : (Without the context, the verse makes no sense to us).

451 A : *deśajātyabhijana(family) vidyākarmanindā.*

452 We are not certain of Abhinava's point in the passage on p. 320 beginning *yuddhasya kavinaṭapradarśyamānasya* etc., but it seems to be that *krodha* is not the proper cause of a battle, and therefore battles belong primarily to *vīrarasa*, where *krodha* plays no part. Abhinava (p. 320) explains why two sets of *anubhāvas* are given : *asya tāḍanādīni karmāṇi raktanayanādayo 'nubhāvā iti pṛthaṅnirūpaṇaṃ tulye 'py anubhāvatve viśeṣakhyāpanārtham. viśeṣas tu pūrveṣāṃ vacanamātreṇa vyāvarṇanam. raṅge pratyakṣato 'pradarśanīyatvāt. yad vakṣyate—*

yuddhaṃ rājyabhraṃśo maraṇaṃ nagaroparodhanaṃ caiva
apratyakṣakṛtāṇi praveśakaiḥ saṃvidheyāni

It is because the first set cannot actually be acted out, since they are forbidden on the stage. Thus Abhinava quotes NŚ. 18. 38. He adds that other commentators have said that the repetition is simply an error (*praharaṇāharaṇaṃ tu pūrvatra pramādapaṭhitam iti kecit*).

453 Abhinava says (p. 321) that demons hit each other in fun, but stop when blood appears : *rakṣaḥprabhṛtayo hi narmaṇāpi praharanti. kintu rudhirāgamanamātraphalaṃ na tu adhikam.*

454 *Utsāha* has not been listed as one of the thirty-three *vyabhicāribhāvas*. Abhinava (p. 321) only says : *utsāho 'tra vyabhicārī. krodhasya prādhānyena rasanīyatvāt.* His point seems to be that it becomes a *vyabhicāribhāva* in *raudra* because in *raudra*, *krodha* is principally aesthetically relished (and perhaps he considers *utsāha* to be intimately connected with anger).

455 Abhinava : (*teṣāṃ ceṣṭitaṃ*) *kāvye prayoge ca raudrāsvādahetu.*

456 Abhinava refers to Bharata having forbidden certain *vyabhicāribhāvas* from *śṛṅgāra* (cf. p. 306), when he says on p. 322 : *yatraugryasya varjanam uktaṃ kiṃ punar anyad iti caśabdasyārthaḥ.* What Abhinava means is that even *śṛṅgāra* where violence or cruelty is prohibited, is enjoyed by them in a violent manner. What need, then, to say that they behave in a violent manner on occasions other than those involving love?

457 There are two *Āryā* stanzas (nos. 64 and 65) followed by a *śloka* (no. 66). Abhinava's remarks on p. 324, *bharatamunis tu ekena ślokeno-*

pasaṃharati, clearly show that he regarded the two *Āryās* as *ānuvaṃśya,* whereas the *śloka* he considers to be by Bharata.

458 Note that on p. 323 Abhinava again shows the distinction between *vīrarasa* and *raudra* when he says that : "By suggesting it is in an excess of anger that one cuts off the head etc. of a body already killed, he shows the distinction (of *raudra*) from *vīra*. For in *yuddhavīra,* such acts are not found" [*śiraḥkartanādihṛta,* (or perhaps, like Viśveśvara we should read *mṛta*) *śarīrasyāpi krodhātiśayaṃ sūcayan vīrād bhedam āha. yuddhavīre-'pi hi tan nāstī.*

459 A (p. 323) : *nanu sāmājikānāṃ tathābhūtarākṣasādidarśane kathaṃ krodhātmaka āsvādaḥ. ucyate—hṛdayasaṃvāda āsvādaḥ. krodhe ca hṛdayasaṃvādas tāmasaprakṛtīnām eva sāmājikānām iti dānavādi-sadṛśās tanmayībhūtā evānyāyakārivisayaṃ krodham āsvādyantīti na kiñcid avadyam.* "How can one say that the spectators enjoy an aesthetic experience that consists in anger when they see such *rākṣasas* etc. ? The answer is that aesthetic enjoyment consists in sympathy (*hṛdayasaṃvāda*). Only low class spectators (!) sympathise with *krodha.* Therefore, being similar to *dānavas* etc., they completely identify themselves with them and enjoy, aesthetically, anger that is directed against those who do wrong. So there is nothing faulty (with our theory)." What precisely though does Abhinava mean ? Does he mean that it is only people who are themselves similar to demons who will find anger satisfying ? He does seem to divide people according to the *rasas* they enjoy. He said earlier (p. 282) that women and children primarily enjoy *hāsya.* But if this is so, then his whole theory of *rasas* as being *alaukika* will be partially damaged. For it means that we are feeling everyday emotions in the theatre, and thus only certain people will like *krodha.* The whole point of the *alaukikatva* doctrine is that we need not ourselves feel the emotions we are watching in order to sympathise with them. Moreover, Abhinava has already pointed out (p. 282) that every single person has *vāsanās* of all the eight *sthāyibhāvas* (including *raudra*), and thus they can all be appreciated by all people, including *uttama* and *adhamaprakṛtis.* What then does does this passage mean ?

460 Abhinava's remarks on vīra on p. 324 are not clear. How shall we take *uttamavarṇānām hi sarvatrotsāha āsvādyo bhavati* ? Does it mean : "Dynamic energy is aesthetically satisfying to all people of noble character", or does the phrase mean : "The dynamic energy of people of noble character is capable of being aesthetically enjoyed" ?

461 Abhinava (p. 324) gives two explanations of this construction : *uttamānāṃ prakṛtiḥ svabhāvo yata utsāho 'to vīraraso 'pi tathā. yadi vā kāvye nāṭye ca prayujyamāna uttamaḥ prakṛtir hetur yasya.* The first explanation takes *uttamaprakṛti* as a *tatpuruṣa* : *vīrarasa* consists primarily in (the *sthāyibhāva*) *utsāha,* which is the nature of noble characters, and hence *vīrarasa* itself is said to be *uttamaprakṛti.* The second explanation takes *uttamaprakṛti* as a *bahuvrīhi* : *vīrarasa* is called *uttamaprakṛti* because

noble persons presented in a poem or drama are its *prakṛti*, i.e. cause.

462 A (p. 324) : use of one or more of the six well-known expedients (peace, war etc.) by a king, in dealing with his neighbours.

463 A (p. 324) : *vinayaḥ indriyajayaḥ.*

464 A (p. 325) : *parakīyamaṇḍalādyākrameṇāvaskandaḥ.*

465 A (p. 325) : *śatruviṣaye santāpakāriṇī prasiddhiḥ.*

466 Abhinava explains *prabhāva as* : *abhijanadhanamantrisampat*, i.e. eminence consisting in birth in a noble family, wealth and excellent advice from ministers.

467 We read *utsāho 'dhyavasāyāt* etc. and not *utsāhādhyavasāyāt*. The latter reading would mean that *utsāha* is a *vibhāva* of *vīrarasa*, when in fact it is the *sthāyibhāva* of *vīra*.

468 A (p. 325) : *vividhadharmādilakṣaṇam arthanīyaṃ viśeṣaṃ abhisandhāya aviṣāditvād avismayād amohāc ca yo 'dhyavasāyo niścayaḥ sa cotsāhayatīty utsāhaḥ. etad uktaṃ bhavati—āpatsaṅgatinimagnatāṃ svalpe santoṣaṃ mithyājñānaṃ cāpāsya yas tattvaniścayaḥ sa evotsāhahetuḥ pradhānatayā. raudre tu tamaḥprādhānyād aśāstrīyānucitabandhādy apīti mohavismayaprādhānyam.* "*Utsāha* — energy, is determination or resolve with regard to various objects such as dharma, etc., which are worth being sought after (*arthanīya*), this determination being marked by absence of despair, absence of pride (or arrogance, *vismaya*) and of delusion. It is called *utsāha* because it stimulates a person (to strenuous endeavour). This is what is meant : It is simply determination about the object aimed at (*tattva*) that is the principal cause of *utsāha*. This determination does away with the attitude of remaining (helplessly) plunged in calamity, the attitude of being contented with only a little, and erroneous knowledge. In *raudra* however, there is the predominance of ignorance and so even such improper actions as physically binding the object of anger etc. are usual and hence in *raudra* there is the predominance of delusion and arrogance (which are absent in *vīra*)." Since writing the above, Dr. V. M. Kulkarni has very kindly sent us his article : "*Abhinavabhāratī* — Text Restored", J.O.I., Baroda, Vol. XIII. No. 2. On p. 123 he shows that Hemacandra's *Viveka* (p. 118, II. 6-8) gives better readings in two places : *āpatpaṅkanimagnatām* and *raudre tu mamatāprādhānyād.*

469 Oddly enough, this stanza (68) includes *utsāha* as one of the *anubhāvas* of *vīra*. Abhinava explains *utsāha* here to mean : "Cheering up a weak and dejected person" (*abalasya viṣaṇṇaprāyasya uttejanam — yathā setubandhakāvye*). We are not sure what incident in the *Setubandha* Abhinava has in mind.

470 A. (p. 325) : says *parākrama* consists of inspiring words to the soldiers from the commander : *ittham atra bhavadbhir āsitavyaṃ yoddhavyam iti balasya vyāpāraṇādītikartavyānāṃ bhṛtyānām prabhāvanā prabhāvasampādanam.*

471 According to Abhinava, *ākṣepakṛtavākya* means utterances which are full of a suggested meaning, i.e. utterances whose true import is difficult to fathom (*gambhīraduravagāhārthatvaṃ vākyānām ity uktam*).

472 A (p. 326) : *aṭṭahāsādiḥ*.

473 A (p. 326) : *ayam āśayaḥ — bhayaṃ tāvat strīnīcabālādiṣu vakṣyate. nottamamadhyamaprakṛtiṣu. te 'pi tu gurubhyo rājñaś ca bhayaṃ darśayeyuḥ. tadabhāve 'py evaṃ sutarām uttamatvaṃ bhavati. aprabhutvaṃ cāmātyānām. yathāha "svecchācārī bhīta evāsmi" iti. anubhāvāś ca tathā śliṣṭās tatra kriyante loke yena satyata eva bhīto 'yam iti gurvādīnāṃ pratītir bhavati. asvābhāvikatvāc ca kṛtakatvaṃ. bahutarakālānuvartanenāsvādyatvāc ca rasatvam. na ca vyabhicāritvam. tad dhi tadā syād yadi svabhāvata eva na kiñcitkālalavam uptādyate.* "This is the essential meaning : It will be said (where? Should we perhaps read "*lakṣyate*"?) that fear exists primarily in women, low-class people, and children, but not in middling or noble characters. But even they might show fear of their elders or of the king (though this fear will not be really experienced by them and will therefore be artificial). Even though they might thus exhibit (artificial) fear (in the presence of their elders etc.) they still retain their nobility of nature very well (i.e. their essential nobility of character does not suffer in the least). And further the loyalty of ministers (to their masters (is demonstrated by the exhibition of fear). As has been said in the *Ratnāvalī* (by Yaugandharāyaṇa, 1.7) : "Acting according to my own wishes, I am yet afraid of my master". In ordinary life, they go through all the gestures of fear so well that people like elders really believe that they are in fact actually afraid. But because it is not natural, it is artificial (fear). It becomes *rasa* because it lasts for a relatively long time, and because it can be aesthetically enjoyed. Nor is it a transitory feeling. It would be transitory only if it had, of its very nature, not persisted for a certain amount of time."

Aprabhutvam is difficult. Our tr. is based on Hemacandra (p. 118) : *prabhubhaktavaṃ cāmātyānām*.

474 Note that Abhinava supplies the word *abhineyam* after the word *bhayam* in st. 70, from the section on *vīrarasa* ! (st. 68).

475 A (p. 327) : *sattvaṃ manassamādhānaṃ tajjanmakam iti naṭasyeyaṃ śikṣā. sā ca sarvaviṣayeti ṭīkākāraḥ. tad idam asat. kavinaṭaśikṣārtham eva sarvam idaṃ prakaraṇam. loke vibhāvānubhāvābhinayādivyavahārābhāvāt. tasmād ayam atrārthaḥ — etat tāvad bhayaṃ svabhāvajaṃ rajastamaḥprakṛtīnāṃ nīcānām ity arthaḥ. ye 'pi ca sattvapradhānās teṣāṃ sattvasamutthaṃ prayatnakṛtam ebhir evānubhāvaiḥ kāryam. kintu mṛduceṣṭitaiḥ, yatas tat kṛtakam. punaḥśabdo viśeṣadyotakaḥ. nanu ca rājādi(ḥ) kimiti gurvādibhyo bhayaṃ kṛtakaṃ darśayati. darśayitvā kimiti mṛdūn gātrakampādīn pradarśayati. kimiti ca bhayānaka eva kṛtakatvam uktam. sarvasya hi kṛtakatvam uktaṃ bhavati. yathā veśyā dhanārthinīti kṛtakāṃ ratim ādarśayatī, ityāśaṅkya sādhāraṇam uttaram āha : tathaiva kāryam iti. bhaye hi pradarśite gurur vinītaṃ jānāti. mṛduceṣṭitatayā*

cādhamaprakṛtim enaṃ gaṇayati. kṛtakaśṛṅgārāt veśyopadiṣṭānāṃ na kācit puruṣārthasiddhiḥ. tenaiva hy uktena prakāreṇa kāryapuruṣārthaviśeṣo labhyate. yatra tu rājā na kṛtakaṃ parānugrahāya krodhavismayādīn darśayati tatra vyabhicāritaiva teṣāṃ na sthāyitetyetadarthasūcikām eva guruvaṃśāntaraprasiddhām āryāṃ paṭhati—karacareṇeti. nityam i.i. kṛtakatve 'kṛtakatve ca. "*Sattva* means concentration of the mind, i.e. what results from such a concentration. This teaching is meant for the actor. The author of the *Ṭikā* says that this teaching is meant for all people (i.e. for spectators as well as for actors). But this view is wrong. This entire chapter (*prakaraṇa*) is intended only to instruct the poet and the actor. For in ordinary life, such expressions (*vyavahāra*) as *vibhāva, anubhāva, abhinaya,* etc. are not used (i.e. they belong exclusively to the realm of art). Therefore the following is the meaning of this passage : This fear (the *sthāyibhāva bhaya*) is natural to low-class people whose nature is dominated by *rajas* and *tamas.* In the case of people who possess primarily *sattva* (*guṇa*), (fear) is only artificial (*sattvasmuttha*), produced only by an effort. But it should be acted out (*kārya*) by the same *anubhāvas* (as in the case of lower-class people). However, because the fear is artificial, it should be acted out by gentle actions. The word *punaḥ* (in st. 71) suggests the contrast between (artificial fear and natural fear). Objection : Why should a king etc. display artificial fear of the guru etc. ? And should he ever do so, why should he show it by means of gentle actions, such as a slight trembling of the limbs etc ? Moreover, why should only (fear in) *bhayānaka* be said to contain elements of artificiality ? For all the *sthāyibhāvas* (*rasas*) can be artificial. For example, a prostitute can display artificial love if she wishes to obtain money thereby. With this doubt in mind, he gives a general answer : *tathaiva kāryam.* If one displays fear (in front of an elder), the *guru* is convinced that the person is well-behaved (or modest). If one displays his fear through gentle actions, the guru does not (we must read *na,* for otherwise the sentence makes no sense) consider him to be a low-class person. For those addicted to prostitutes, because the love the prostitute returns is only artificial, do not really attain the fruits of any of the goals of man (that is to say, *kāma,* love, one of the *puruṣārthas,* is not achieved)." [The next sentence is not clear. Perhaps it means : "But in the case of feigned fear, which we have already spoken of, a special goal of man is in fact attained." This might mean that since the *guru* then thinks the student is *vinīta, dharma* is attained. But we are not sure. What after all does Abhinava mean when he speaks of feigned fear ? Perhaps he was not certain what Bharata had in mind either. Surely Abhinava does not mean that a disciple should always pretend to be afraid of his *guru,* so that his *guru* will think (falsely) that he is a polite young man]. But when a king displays (omit the first *na* after *rājā* as does Viśveśvara) feigned anger, wonder, etc. for the sake of helping others (it is not clear how this helps others), then these emotions should be considered as transitory and not as permanent. It is in order to suggest this interpretation that (Bharata) quotes an *Āryā* stanza which is well-known in another teaching tradition." Abhinava

then interprets *nityam* to mean *kṛtakatve* and *akṛtakatve*. This, presumably, is how the verse can be taken to refer to this distinction. Actually it does not do so. But Abhinava must have known that this verse belonged to a different tradition, and probably wanted to justify its inclusion.

476 Cf. *Rasārṇavasudhākara*, p. 167 (TSS No. 50), where this verse is quoted from NŚ (*tathā ca bhāratīye*) in a better reading :

yat svābhāvabhayaṃ (*sic*) *syāt sattvasamutthaṃ tathaiva kartavyam*
punar ebhir eva bhāvaiḥ kṛtakaṃ mṛduceṣṭitaiś ca bhayam

477 On p. 327, Abhinava has an important statement about the *Āryā* stanzas, proving that they were earlier than Bharata : *tā etā hy āryā ekapraghaṭṭakatayā pūrvācāryair lakṣaṇatvena paṭhitāḥ. muninā tu sukhasaṅgrahāya yathāsthānaṃ niveśitāḥ*. "Earlier authorities recited (or quoted) all these *Āryā* stanzas as one continuous group (*ekapraghaṭṭakatayā*) as characterising (both *vīra* and *bhyānaka*). But the sage Bharata has placed them in their proper places in order to make one's understanding (of the subject) easier."

478 A (p. 328) : like garlic for a Brahmin.

479 A (p. 328) : *acokṣaṃ svarūpeṇāduṣṭam api tu malādyupahatam.*

480 A (p. 329) : "If one is going through a cemetery full of bones and skeletons, one's steps are unsure : first fast, then slow."

481 A (p. 329) : *rūpaparivartanādikā.*

482 A (p. 329-330) : *mantradravyavastuyuktyādinā asambhavadvastupradarśanam.*

483 Abhinava (p. 330) says that the *taddhita* suffix *rūpa* has been added to the word *karma* in the sense of *praśaṃsā* (see Pāṇini V. 3. 66).

484 The sense of *sparśagraha* is not clear. Abhinava is not helpful, though he quotes NŚ XXVI. 83, which gives the *anubhāvas* of *sparśa*. Could *sparśagraha* be a corruption for *parśugraha* i.e. *pārśvagraha*, "grabbing the sides of the body (abdomen and chest) with the two hands," as an *anubhāva* of *vismaya*?

485 The fact that Abhinava said earlier (p. 282) that *karuṇa* is not proper to the highest characters, should be compared with his remarks (p. 331) on the first variety of *karuṇa*, *dharmopaghātaja* mentioned by Bharata in st. 78. He says that this variety is even found among the highest characters. The implication here is that the others, e.g. *śokakṛtakaruṇa*, are not proper to *uttamaprakṛtis*.

486 Quoted in the *Locana*, p. 393. For the traditional examples of the three kinds of *vīra*, we can cite, with Jagannātha (*RG*, p. 45-8), *Karṇa* as an example of *dānavīra* (see J. L. Masson, "A Note on the Sources of Bhāsa's *Avimāraka*", p. 71 ff., J.O.I., Vol. XIX, Sept. 1969), Yuddhiṣṭhira for *dharmavīra* and Rāma for *yuddhavīra*.

487 The word *vyājāt*, which is explained by Abhinava as *kṛtaka*, seems to refer to st. 69, where *bhayānaka* proceeding from an offence against

a *guru* or a king is said to be *kṛtaka*. Abhinava explains *aparādha* not in the sense of offence, but in the sense of a thief (*aparādhyanti iti aparādhāḥ, corādayaḥ*). So *aparādhāt* means: "*bhayānaka* arising from a thief." This, according to Abhinava, would be *svabhāvaja* as contrasted with *kṛtaka* fear (limited to *gurunṛpāparādha* and found in *uttama* and *madhyamaprakṛti* people, while *svabhāvaja* fear is found in *strīnīcabāla* etc. See Abhinava, p. 326, line 4 from bottom).

488 A (p. 331) : "This variety applies to women and children who are by nature fearful, trembling even at a blade of grass."

489 A (p. 331) : *gurvādyaparādhāt paramārthato 'pi uttamānāṃ bhayāvega iti tv asat. bhayaṃ hi vināśaśaṅkātmakaṃ nottameṣu sambhavati. yathā ca bhayaṃ nāma strīnīcaprakṛtikam iti sāmānyena lakṣyate.* "It is wrong to say that noble characters are overcome with fear at an offence directed against their teachers etc. in any real sense. For the fear that consists in the terror of death or the loss (of one's property) is not possible in noble characters (who are indifferent to such worldly matters). Generally (*sāmānyena*) it is seen that (genuine) fear is confined to women and low characters."

490 A (p. 331) : *rudhirāntrādidarśanād yo bībhatsaḥ kṣobhaṇatvāc chuddhaḥ. yas tu viṣṭhādibhyaḥ sa udvegī hṛdayaṃ calayati so 'śuddhaḥ, aśuddhavibhāvaktvāt. upādhyāyas tv āha— bībhatsas tāvad vibhāvaviśeṣāt. yatra tu saṃsāranāṭyanāyakarāgapratipakṣatayā mokṣasādhanatvāc chuddaḥ. yad āhuḥ "śaucāt svāṅgajugupsā" iti tathā "vitarkabādhena pratipakṣabhāvanam" iti. tena so 'pi paramārthatas trividha eva. dvitīyaka ity anena tasya durlabhatvenāprācuryaṃ sūcayati.* "The disgust that comes from seeing blood and entrails, because it is agitating, is pure (?). The disgust that comes from (seeing) faeces etc. is *udvegī*, i.e. it upsets one's mind and so it is called impure, because it arises from impure causes. Our teacher however says that disgust is based naturally on distinction in *vibhāvas* (i.e. causes). It is pure when it acts as a check (counter, *pratipakṣatā*) on desire, the hero in this drama that is our life, for (this check) leads to liberation. As has been said (*Yogasūtra* 2. 40, 33) : "From purity comes disgust with one's own body." And : "Should the mind become oppressed by the desire to violate the five abstentions (by committing the corresponding sins), the opposite (of the sins), (i.e. the firm resolve not to commit again the sins once renounced), should be meditated on." Therefore disgust is also in reality three-fold. The word *dvitīyaka* (two-fold) is used in order to suggest how difficult and rare is the (third variety, leading to *mokṣa*)." Abhinava's last point is perhaps that the word *divitīyaka* is formed by adding the *taddhita* suffix *ka* to *dvitīya*. The suffix *ka* can convey *alpatva*. This "little second" means that it is scarce and hence difficult to find and of rare occurrence.

491 The verses that follow are almost certainly an interpolation in the text of Bharata. We have translated them, along with Abhinava's commentary, in our book on *śāntarasa*, pp. 92-93, and 120-143.

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"I have truly heard it from the god of gods, Indra, and from Śiva himself, that music and singing are more holy and beneficial than thousands of religious baths, and infinite mutterings of incantations."

NŚ. XXXVI. 26.

"Dance does not require any meaning. It has been created for the simple reason that it is beautiful. Its purpose is only to give pleasure."

NŚ. IV. 266.

"People have different natures. And drama is after all based on people. Therefore the person staging a drama would do well to take behaviour in the real world as his ultimate authority."

NŚ. XXV. 123.

"A poet should make efforts to include in his dramatic works words that can be recited by women, soft yet profound in meaning. For in this world such poetry will shine like a lotus-pond in full bloom, white swans gently upon it floating."

NŚ. XVI. 121.